

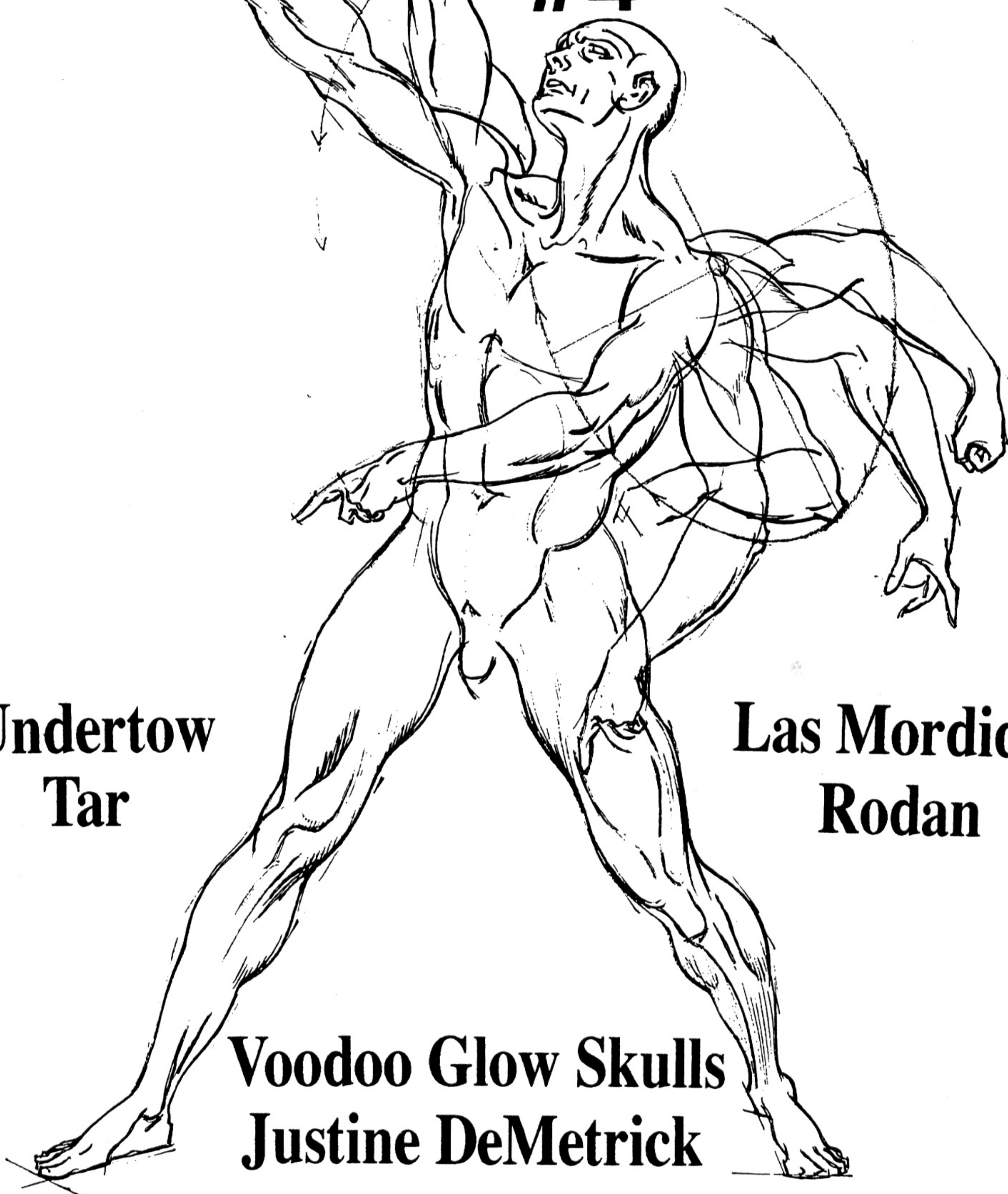
Change Zine

#4

**Undertow
Tar**

**Las Mordidas
Rodan**

**Voodoo Glow Skulls
Justine DeMetrick**




Hey, all you hardcore punks, it's a real...

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...wow!!




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What It All Means

by: PATRICK

I want to rule the world. Well, that's not exactly true, but I have been troubling myself lately about just what I'm going to do in this life. Being a kid is one thing, but being a college graduate is certainly another. Though it may seem conceited to you, I will strongly state that I consider myself capable of doing anything in this world. Do you know what I'm talking about? Do you see a zine and feel you could do just as good, if not better a job? Do you hear a band and feel you could get up on stage and rock it, too? Do you see some loser earning some good \$ at a job and know you're smarter than that dork? I certainly do. It may be possible that I have too much time on my hands as of late since I'm not working a job, yet, after having finished up college. But something keeps nagging me to start focusing on things in life. And yet I'm very reluctant to do so.

You're reading a zine done by a kid who went to a rather prestigious prep school, a nice liberal arts college, had a 3.7 GPA, and graduated with honors and distinctions in history. Christ, I'm probably a "true" punk's worst nightmare. But, fact is, I do not feel like covering up my intelligence (or whatever it was that got me through my schooling) in this scene anymore. I have always believed that punks were smarter than everyone else because they listened to real music, lived in real danger, and carried real attitude. It is just this given measure of smarts that's gives me the edge I feel I have in life. Do not take my words such as "edge" and "intelligence" and think that I am full of typical, mainstream capitalist rhetoric. But when I go in to interview for a \$25,000 job at a public relations firm in NYC on Madison Avenue, I really feel that I'm better than anyone else.

I make no apologies for my brains and I don't excuse my desire for \$. I want to fucking live a decent life. My problem is that I don't know what I'm going to do. I was offered a job to write music reviews for Spin magazine. I was put through a long process to work in promotions for Details magazine. I was encouraged to take a job at a big Hartford radio station. I was offered a job as a media planner for a corporation that does 1-800 #'s like Rogaine, HBO, and AT&T. But, as of now, I'm sitting at home, doing this zine, shooting hoops, and trying to see Storey (my love) as often as possible. Sometimes a brain and cockiness is a very dangerous mix, and I've been stirring this concoction for a while now.

Do you know what I want? I doubt they are things much different than what you want. I want to be in love forever. I want a good job that interests me and pays well. I want to live in a place that is fun, but not dangerous. I want to be able to play basketball or go surfing on the weekends. I want to see bands that are cool and stay independent. I want to be able to

influence people for the better. I want people to know that I made a difference. Is that too much to ask? No, no it's not.

I have high expectations for my life. Call it idealistic, American bravado that belongs more to the Old West than 1994 New England, but I aim to live life on my own terms. No, I don't plan to liberate myself from corporate powers that supply me with electricity or postage service, but I do plan on sticking my feet firm in the ground and letting my presence be felt no matter where I go. Whether it is premature or not, I have decided that Storey and my happiness come before everything else in this world. This includes the punk/HC world. If I had to, I'd dump the zine, the shows, and the bands in a second. Hey, man, it doesn't mean that much anymore. While I doubt I'd ever be able to truly abandon punk ideals and philosophies, all the driving, lost money, and shitty bands wouldn't get one tear outta my fucking eye.

Writing senseless and unguided essays is not one of my favorite activities, and I hope that what I am trying to tell you does not seem like a bunch of convoluted bullshit. Believe it or not, I love HC/punk. I honestly do. I love the idea of 100 kids getting together, as if out of nowhere, and seeing a band that plays music the rest of the world despises or ignores. I still marvel at how some kid in Montana knows the words to some song written by a band from Long Island on some demo. I can't help but smile when kids throw bottles at a car full of rednecks as they drive by in their truck outside a show. But as I get older, the love seems to be more out of tradition or respect than true feeling. It's sorta like an old marriage that exists simply because 2 people have been married for so long and it'd be dumb to just get a divorce just because the love isn't the same as it used to be. I'm not old. I'm not jaded. I can't brag about seeing Black Flag play in someone's basement. I can't show you my original Project X 7". I can't put on my old Minor Threat shirt. I've been at this shit for 7 years and it just doesn't mean life or death to me at this point.

There are more regular people in punk/HC than you think. You may say there are too many now, with Green Day, Offspring, and Fugazi getting so huge. But there have always been lots of regular folk involved, and not too many have stuck with it over the years. I remember in 7th grade when the Exploited were the shit with these skater kids. Fuck, all those kids are long since gone. I hate to think how many Gang Green or Surf Punks albums are collecting dust in their attics. So, as people come and go in this scene, all I can advise you to do is to make it as memorable and as important as you can. You've heard it before (or at least I hope you have), and I'll say it again: make an effort!

It's Not the Heat, It's the Stupidity

Book c

Yo! Fatheads! How's it going? I hope you're enjoying your summer (or fall by the time you read this). Well, here I am, cooped up and primed to write something totally brilliant; something to turn your minimal life around so you can be cool like me. But... I'm sorry to say that of this moment, I don't seem to have any life-changing advice on me. I guess I'll just spit up exactly what's on my mind at the moment.

First things first. Summer is the most god-awful season of them all (at least for me). Every year, I look forward to it and every year it's the same self-defeating, destructive routine. I get out of school and I'm ready. Ready for what, I don't usually know. I just know that I no longer have to sit in class for 6 hours a day. I always make big plans as if "oh, I'm going to travel, oh I'm gonna do this and that, blah, blah, blah." Then it happens about a week or so into June: this evil kind of brain freeze sets in (and I don't mean the kind you get from a Slurpee). I set myself into a routine of TV, bad food, and sleep (especially sleep). I'm either depressed or apathetic during this period. Then sooner or later, August comes around and I am set free. I start reading again, and generally feeling better about life. It's as if June and July are my two months from vacation, with the only thought being "what's on tonight?" Anyways, I look forward to fall and cold weather when I go back to being a productive person again. Ahh. I feel liberated now that I've gotten that off my chest.

Since we last spoke I got a new job. You'll never guess what I'm doing now. Believe it or not, I've been a nursery school teacher at Northwest children's Center in Cromwell, CT for about the last 9 months or so. What a great job. And you know how I have to teach kids about the lies they're going to be fed over the next 50 years. I've taught these 3-5 year olds so much. Things like the proper way to burn the flag, how to question authority, and tell their parents that they're wrong. Just kidding. I wish I could teach them that but I'd be fired rather quickly. It's been great except for one time where I had to get punk on them. I was asked to start the kids off with the "Pledge of Allegiance" one day (yeah, that's great to brainwash kids into the idea of nationalism when they can't even read yet). Of course I refused, and me being the quick thinking punk that I am, simply explained that I was originally from Vancouver, BC and that I didn't feel exactly comfortable partaking in such an activity since I was really a Canadian citizen. Whew...that was close. I had to flat out lie. Takes one to say one, I suppose.

So what else is going on? Ah, yes. Everyone is a state of upheaval over this MRR review policy thing. Yeah, I know that you've already read a lot of shit about this but I just have to put my two cents in. In case you have been on the moon for the past year, I'll explain the situation. Tim Yohannon, 40 something punk guru and "zine coordinator" at the largest punk fanzine ever to be in existence, has decided to change MRR ad and review policies to weed out what he says are records and bands that are not punk enough for MRR's coverage. This statement is fine until you learn of the basis of this

The

coverage. Basically, you have to look and sound like Tim's definition of punk. Therefore, he has subsequently alienated the entire punk/HC community and reduced it to a cosmetic form of music to be copied by any fucker with a mohawk and a bad attitude. The whole controversy stems from MRR's refusal to review both the new Still Life 2xLP and the RLTSOT's 7". These are two of the best bands around right now (not to mention two of the punkest). That's fine and dandy I guess but where does he get off praising a band like Rancid? Don't get me wrong, i like Rancid as much as the next blue mohawked '77 punker, but here is a band that has done a couple videos for MTV already! MTV! an institution which doesn't give two shits about the energy of Rancid's music, only that they appeal to a viable money market. This goes for Offspring, Pennywise, Bad Religion, and other cosmetically "punk" bands that still retain coverage in the zine. If punk was simply a form of music, it would've been one of the most boring and pointless genres around, since from the beginning bands like the Germs, Black Flag, etc. were in essence about change, rebellion, and generally turning the conformist, materialistic, cookie cutter, popular music industry on its ass. Through the years, it has meant all of these things as well as expression, communication, etc. And I thank god (just a figure of speech) that I found this outlet because it has changed my life and a lot of other lives as well. I guess the whole point is that MRR has had way too much power for way too long. This is why a flurry of new and large punk/HC zine have emerged such as HeartattaCk and Punk Planet. These zines deserve your support, as well as Anti-Matter, Suburban Voice, Jersey Beat, 10 Things and countless others, especially if you agree that MRR needs to be put in its place as a punk zine and not the punk zine. I guess I'm done rehashing what everyone has been saying lately on this issue.

Next up: everyone has been doing these "what I like to listen to" things in their zines, so I thought I'd give my own take on it.

These are the bands that I miss dearly and wish were still around: Circus Lupus (god yes!), Born against (I knew they never should've moved to Richmond), Rorschach, Groundwork (fuck!), Burn and the Chuckbeat Grog (these guys especially).

These are the bands that I pray don't break up anytime soon: Falling Forward, Zero Hour, Hoover, Lifetime, Helmet (yes, Helmet), Iconoclast, Chokehold, and Iceburn (best band I've ever seen live).

These are the bands that need to give it up and start over: Fugazi after 1 more album (they've gotten too big for their own good), Jawbox (opening for Stone Temple Pilots?! Come on), Nirvana (oh yeah, i forgot), Bad Religion (no explanation necessary i hope), and Black Sabbath.

These are the bands that need to get off their asses and put something new out this century: Avail (maybe they broke up, but i don't think so) and Slayer (Slayer rules).

Thanks, people, it's been fun chatting.

Johnny T.

2 Pages Of Needed Information

Change Zine

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Wesport, CT 06880
203.221.0525



Do you wanna sell Change Zine? Right now, I do not know who the distributors of this zine are going to be. I have no idea what stores they will be sold in and I have no idea what mailorders will carry it. But, I am willing to work with you if you are willing to work with me. I have used varying people in the past and have put copies on consignment in stores, but I'd like to get the zine out to more people. As you can tell, Change Zine sells pretty well, and because it's so cheap for its size, that helps a lot. I'm not going to make a sales pitch here, but whether you are a mailorder, a kid who likes to sell zines at shows or a person who would be willing to take copies to the local record store, I'll send you some discount rates and promo shit if you write. I'm flexible and nice, so all you have to do is send me a postcard telling me how many you want and we'll go from there. Help me out here!

All you foreigners: send me U.S. currency! No more French bills! Plus, it costs \$2 more for you, so don't forget that, please.

Music reviewing policy: you send it, we review it. We love demos, so don't go put your band on a 7" or cd unless you're good. We factor in such things as label notoreity, packaging, lyrics, price, etc..., so a band that makes a totally DIY demo will get a much better review than some major label band on cd even if they play the same music. All submissions get a free copy of the zine the review appears in. But, please, do not call me about reviews or hassle me through the mail about it. The more you bug me, the more it affects the review.

Live reviewing policy: you play, we review it. Well, it's not that simple, because we obviously don't see everyone play, or even close to everyone. If we make it to a show, we'll review it, but since so many shows happen that we don't know about or happen when a couple shows are going on, may we suggest that you inform us in advance of a show you think we should know about. We love to see bands, so just let us know where and when. Sure, we may end up disliking bands, but it's better to at least find out our opinions. Send postcards or leave a message on the phone.

Submissions to Change Zine are encouraged! Feel free to use this zine to express yourself. Send in reviews, interviews, pictures, letters, whatever. Of course, it is up to us whether your stuff gets in, but there's a good shot it will if it's intelligent, funny or interesting. You will get credit for your work and copies, too. Many people want to do their own zines, but it's a real pain in the ass, so I am officially telling you to work for us. We need help reviewing music and zines, and especially interviews with bands if they hit your town. And if you need any more incentive, chances are we can get you into shows for free.

Labels, bands, and zines: if you want more people to know about your projects, send me small fliers to put in my mailings. It costs you nothing and readers like to get cool shit, so send me a pile of 'em about your latest release or tour dates, and they'll get out.

Bands! I am still looking for young, cool bands to put out music. I want to do more 7" s, and even though I still have a few DAT's sitting around that I promised to put on vinyl (sorry Var!), I need to hear some good demos or other releases. Can it really hurt? No, I don't pay for recording costs, but I do pay for the vinyl. And, no, I don't pay the bands because I don't make any money anyway. But if you're interested in getting your music out via this zine, send some tunes in.

Zine reviewing policy: you send it, we review it. All that we ask is that you clearly mark your address, price and size somewhere, preferably on a separate sheet of paper.

PAST ISSUES:

#0: VMJ, Divine [sold out] 250 printed

#1: Jawbox, Disposable Heroes of Hiphoprisy [sold out] 500 printed

#2: "Violence Issue" Bob Evans, Ricochet, Mule, 7 Year Bitch, Janitor Joe, Worlds Collide, Rain Like The Sound Of Trains, Mind's Eye. Free 7" w/jacket, featuring Bob Evans, Ricochet & SmackHead on blue vinyl [\$3] 500 printed

#3: Rancid, SNFU, Black Train Jack, Spring Heeled Jack, Cows [sold out] 300 printed

Here's the lowdown on the \$ situation concerning this zine. I've always prided myself on offering this zine at incerdibly cheap prices, often at my expense. For me to mail out #2 or #3 as cheap as possible (4th class), it costs me at least \$1.33 just for the mailing in the US. If you factor in the costs for the 7", printing, and fliers, it costs me about \$3.00 for each one I mail out. That's a \$1.67 loss. So how or why do I still do it? Well, that's kind of a secret, but let's just say that my charitable days are over. I'll still throw in extra fliers, pictures, autographs, posters, stickers and that kind of crap, but I strongly suggest you get the zine at stores or from distributors if at all possible.

Again, for the 318th time, all labels, bands, zines & promoters are encouraged to get in contact with me via postcard or phone call about shows or tours in CT or NYC. It's hard for me to hear about every show, so help me out with some info. Don't worry about that guestlist bullshit unless it's a \$12 show. The only way I can get a band in here, interview or live review, is if I get to see them play live.

I no longer put on shows, but if you call me or write, I can give you a bunch of #'s for this area, and maybe even a nice place to crash. I'm a nice, neat, quiet guy. With a shower and a washer & dryer!

All letters for Patrick, Johnny T or Josh Palmer should be sent to this address. You may send a letter, package, or dead rodents to us as individuals or as a group. Johnny T has been on a HC tip lately, so HC bands might want to give shit to him. Josh will be going to school at U. of Maryland, so any bands visiting DC, give him some thought.



The Players:

Patrick West: 22 year-old Scorpio who still believes the Cro-Mags "Age Of Quarrel" has not been outdone. Avid basketball fan who believes Dick Enberg jinxed the Sonics by calling their game on NBC. SxE as fuck, but proud to say big X's have never soiled his hands. Pretty much runs the fucking thing; does all typing, layouts, letter writing, most other shit. This is his baby.

Johnny T: recent high school graduate headed to Danbury, CT in the fall for college. Recently cut 1920's haircut for the Keanu "Speed" look. Big Knicks fan, but must add bulk to develop his inside game to go with his 6'2 frame. Did all the record reviews for this issue, went to 50 shows or so this summer, and keeps up the Change Zine rapport with the HC commoners. Looking for woman friend.

Josh Palmer: new dark horse who emerged out of the plains of Ohio to deliver some rad interviews for issue #4. Going to College Park, MD in fall to start his higher learning, and also to start his own zine. Seemingly quiet and well-mannered, little else is known about this young upstart except that he sent in a copy of 4 Las Mordidas songs that absolutely rule.

Thanks to: all zines, Jersey Beat Jim Testa, John Roy for pics and Smitherslope interview, Patrick Outside and his brother, Tidbit Dave, Epitpah Records for caring about zines such as this, Bobby S. Fred, Justine DeMetrick, Kris Schumacher, Andy "Cover Boy" Wang, Brian Sinclair, Bernie and other New Haven CT dogs, Bryon Finn, Sound Views, Suburban Voice Al Quint for the model, and, of course, Storey. If I've forgotten your name, I haven't forgotten your effort.

Your reactions and thoughts are more than welcome.

Though I should be committed to an institution for this, **ads remain free**. Please try and send products, stickers, posters, etc... with ads. Also, please try and make them 1/4 page. I will not guarantee the ad will get in or that I'll keep the free policy by the time #5 gets out, but it certainly can't hurt to send one. For those of you worried that if you send an ad, it will be outdated by the time it gets printed, try and send an occassional update every month or so. As I'm sure you know, Change Zine does not get printed on any normal schedule.



Smitherslope live: Patrick on bass, Johnny T on drums. No, this was not the infamous "nude" show. See a zine called Afraid Of The Truth for pics and interview from that show.

Letters

Dear Patrick,

This is Emmett. It's pathetic kids are getting their legs kicked out from underneath them at shows. That's garbage, and I'm glad you report on such stuff, even though it's sad to read. I covered all this stuff in my article but this is why when need to get back to the true punk movement, and the "positive" (for lack of a better word) aggression we had (razors in leather jackets, slamdancing, etc.). We knew the limits, even if there were some bastards.

You wanted (you said in the zine) info on the local scenes. Here's the state of the punk rock scene in Missoula, MT. Dead. Pathetic. No punk rockers here, and no punk rock clubs to go to. Period. Anything like a scene moves away back east or goes to Seattle. Here's a history as I have seen it all these years before I went punk. 1985. High school. No punks. There was a girl in my high school who wore clothing with holes in it and said she was punk, but she likes school or just wasn't angry with society. She wasn't punk. Some friends of mine and I liked the punk rock and new wave off a program on public radio called "Alien Radio." But the host who did that went back east and so there is no punk or new wave on that show anymore. Any punk rockers you got here were only concerned with it as a fashion or statement, and seemed to feel happy with society. They were just posers.

We had a club here called Trendz, which, thankfully, was closed. They had punk shows alright, but when I went in (even before the show started) it was a really repressed energy. All the chairs were put up on the tables and the owner didn't look punk at all. They weren't having punk rock that night. I left. I learned from a friend of mine they didn't even allow slamdancing or bottle breaking! Stupid! That's the opposite of too much violence! It seems you either get your legs broken or you get bored to death. At Poser Trendz you could once in a "normal" way but that's not punk and it's bullcrap at its worst.

We had a great punk rock store here called Wedgee Records. It had traditional punk rock records- I'm talking Minor Threat and Black Flag records, posters, tee shirts and it was great. They even had Maximum Rock'n'Roll there, and then they moved to Seattle. I'm still disgusted with that. I believe there are hardcore shows on Saturday nights at a place called Jay's, but I don't like hardcore, so mostly I just go over to a punk friend's house and bullshit, and listen to his records and listen to records at home. Actually, I like being a scene unto myself. As my friend Tim says, you have to keep punk within yourself.

Oh, and I disagree with you about people who just write "please send me a zine. Thanks." I agree punks should communicate with each other, but it can be an odd thing. We're not the most social people in the world and we're not meant to be. Generally, if I communicate through zine mail, it is "thanks for a zine" at first, then I talk to them more as I get to know them. I'm surprised we have enough communication with each other as to from zines. When I first heard of MRR, i was shocked there was even such a thing as a punk zine! I still am! Fascinating! My version of punk is gong town the street, hating society and flipping out at home. That's why I think force sociability is phony and stupid. That's what the people in the society we hate so much do, and we shouldn't imitate them! I do believe we should love each other and support each other against a society which hates us. Tim says it's getting back to tribal organization and support, like we had centuries or even thousands of years ago. I always compare what we used to have to running and living like a wolf pack. But those days, as I have said, are all gone. Well, that's all, peace and love.

Emmett

Hi Pat,

My name is Brendan and Mandi is here. Give this to Kris who did a review on Maude, Forklift, Milk Toast and Schreeching Weasel. Tell Him to FUK OFF. He doesn't know good music, and Maude made more of an impact on this so-call fukin' punk rock than any band you know. You can't understand music if you didn't love Maude, Forklift is good, too...

Brendan & Mandi

[Hey Brendan- *This is Kris. Only I am here. Pat just gave me your letter and asked me to write a reply. Well, not only are you a terrible speller, your reading comprehension skills suck ass, too. In my review I said Maude, Forklift, et al. were 3rd rate Ramones-ish stuff. I stand by that- that is exactly what they sound like to me. However, if you read my review a little more closely (or if you knew how to comprehend what you read) you more than likely would have noticed that I said I kinda liked all of those bands. I still do even though they are no more. I personally like 3rd rate Ramones stuff (see, Brendan and Mandi, "3rd rate Ramones" was a description, not a judgment).*

About the rest of your letter, where you say that Maude has made "More impact on ... punk rock than any other band..." Come on!?! Do you really believe this!? I was going to make a list of bands with more impact than Maude (!!) but decided not to. Sure, here in CT, Maude had a nice little "scene" (some may call it a clique) but I'd wager that even most CT punks don't know who Maude is and probably never will.

Brendan and Mandi, you and your letter both suck shit because what you meant to say is not that Maude has made great impact on punk- which is fucking ludicrous- but that you, Brendan and Mandi, really like Maude (they are "good music" which I obviously know nothing about). Since you both like them and I don't (in your eyes), then I should fuck off or whatever. Well, I used to think like that when I was about 12. I used to think everyone should like exactly what I liked and think exactly like I thought. But, ya' know what, they rarely liked what I liked or even remotely thought like me. Now I don't give a shit. Often people can think or listen or do whatever they like. I could give 2 fucks. Sometimes, believe it or not, people disagree with me. I usually find the internal strength and fortitude to hold myself back from telling them to fuck off if they (horror of horrors!) don't like the same music as me. Stop being such a fucking nazi. If you don't like this letter, I'll fight you in the parking lot after school.

Love, Kris

Patrick,

Hey, how's it going? I live way out in the country so the scene here is pretty small and we have to travel pretty far for a fairly decent show. I went to Chin Ho! a few weeks ago in Montpelier. It was pretty cool. There was no moshing, just sort of wild dancing. But they gave away kinda free food, well, the show was \$6.24- quite a strange price, I know. Chin Ho is a pretty cool band, sort of alternative funk, but I still like them even though they kind of remind me of the Red Hot Chili Peppers. I'm also planning on going to Fugazi on the 13th- agghh, a schol night- oh well. It's in Burlington- 2 hours away. Around here, I'm the only skinhead (SHARP) girl and my town is very close-minded, so I'm quite a sight to see. I guess it's kinda flatters me. But our scene is growing. We have about 5 bands from around here and I'm supposed to sing in a new one, but it's not really going anywhere right now so I don't know what will happen. We've got to pull together or something.

Thanks, Brynna

Patrick,

Thanks for the card, Merry X-Mas to you, too.

I just burned my tongue on apple pie. Did you ever notice that when your tongue is burnt it annoys you, but you never notice it when it stops? The next thing you know the annoyance has gone away. I don't know if that makes any sense, but that's just the way I think. Anyways, I really enjoyed your zine.

The Fugazi show was so fucking awesome. Living way the fuck out in the woods, I don't get to many shows, but I can still tell what's good and what's bad, and the Fugazi show was just plain good. I love when you can just go into a pit and turn to jello and just be sloshed around like a jello-jiggler. I got a couple of bruises, but I can get those from just climbing out of bed in the morning, so that was no big deal. The pit was pretty gentle, but has a good pace, it kicked ass.

I'm, supposed to be starting a band as soon as I learn guitar, but I don't want to learn, I just want to know. I'm quite a lazy person. Oh well. I'm interested to see if "the band" actually starts.

Vermont isn't really that cold yet, but I kinda like cold weather. Hot weather just makes me stick to things.

I really like to take pictures.

I hope I do have some good sex to help my blood pumpin' this winter. I'm kind of in love with one of my friends, and I think he only wants a friendship, but I keep having these weird sex dreams about him, so I can't help this infatuation. Have you ever seen that show, infatuation? Good sex to you too.

Because I live in such a small area, there aren't many people, so my friends get annoying, real fast. So don't be surprised if you get some letters from some chick named Brynna from Vermont, it makes me feel better to have contact with the outside world. I don't know, maybe everyone is in the same position as me, but it is still going to make me crazy. You can just ignore these letters if you want, but it really does help me.

Thanks, Brynna

Dear Patrick,

I'm formally from DC and when I lived there, your zines were pretty available to me. However, down here in Charlotte, NC, it's not. So I'm just writing you this letter to ask if you would send me a copy of the latest- that is, if it's not too much trouble.

Well, since I'm in the writing mood, I'll tell you what's going on in Charlotte. The scene here is very, very small. The radio stations suck unless you're a diehard county fan. My friends and I drive all the way up to Chapel Hill for a decent cup of coffee and a good club. Chapel's about 3 and a half hours from here. It's the best this side of North Carolina's got (that we've seen). This campus radio station plays only rap (this is a predominantly black college). Don't get me wrong *some* rap is pretty good. But when you start referring to women as bitches and whores, I can't listen. Not everyone on campus gives us shit, but a lot do. Not so much verbal shit like "why do you wear shit like that? Why do you listen to that shit?" But my friends and I get a lot of stares. I've thought about transferring but that'd be really shitty on my part. There are people you don't like in the world that you HAVE to deal with. Well, that's enough rambling on.

I'd really appreciate it if you could send the zine though. And keep up the good work.

Sincerely, Nicole Vinson

Hey Pat,

How are you? Good I hope. I just had to say issue 1 of Change Zine was excellent. It was very funny.

Did you really play basketball against that dork from the Grind? I hope you kicked his...well you know. I really think that ham-n-egger is arrogant.

I have a question. Ever hear of the Reverend Horton Heat? He's always on my college radio station. Is he really a reverend?

In like the next issue can you print a picture of yourself. How do we really know you are a handsome stud?

-Amy

[Well, Amy, yes, I did in fact play against that MTV guy from the "Grind." Of course, after I abused him on the basketball court, he's gone on to better things than I have, but we both know the truth. Also, I did appear in camera shots with him, so anyone who happens to get hold of the the Champion Sportswear European catalog, look for me to be in it. Seriously. Also, he seems all big on TV, but he's real short (5'6 or so)!

Let's see...the Reverend Horton Heat is not a real reverend, see Fiz for a great interview him on that subject.

I refuse to print a picture of myself in this zine. You'll just have to trust me that I'm a stud. Actually, about 10 other people have asked to also print a picture of myself. You horny punk rock girls! Tell you what, from now on, if anyone wants a picture of me, you send a photo of yourself then I'll send mine. Deal? Deal.]

Pat-

Hey there! Thanks a bunch for the zine and the kind words on my zine. I haven't had a chance to read all of your zine. But what I've read is awesome and I really look forward to reading all the interviews. I really like the variety you have. If I had \$2, I'd be sending it to you for that 7", but at the moment I'm flat dead busted broke. All because of my zine, I'm in the middle of printing it and it's going slow because of my lack of funds. Oh well, that's just the way it goes. It'll be out hopefully by the end of the month. I'll be sending one your way as soon as it's done. And as soon as it's done I'll be working on an all-photo issue with photos I've taken cica '89-'90. Should be cool.

Since TIDBIT stuff is going slow, I've been busy with project goodies like the stuff included here. DISGUST, which is a little anti-Shna thang some friends and I did and passed out at a Shelter show out here. It was interetsing. and it's interesting to note that DISGUST is now being bootlegged. We don't care, just as long a people throw in their own two cents. Also, in here is a little flyer I did and passed out at some shows. People around here just don't give a shit. And it totally sucks. Me and the other fellas of DISGUST are going to do a second issue that will hopefully wake up and piss off people. It's my personal goal to turn the tables and make the morons feel out of place instead of the good, dedicated, caring people feeling that way. That's one thing I really like about you and your zine. You care a lot. You work your butt off to do your zine and you charge so little for it and you're offering all sorts of help and so on. and that's so awesome. Give yourself a pat on the back. You do a good job. Keep it up, please. The "scene" needs more folks like yourself. Anyways, I gotta get going. Oh, when in New York, don't forget about the New York Rangers. Hockey is my sport. Oh how I love it so. Well, good luck and take care.

Speak with ya' soon, Dave Sine

[Rangers- first place and the best team in hockey. The Cup comes home in 1994!!]

Patrick,

I just completed your survey and I was not sure about most of the questions but I'd feel like a jerk if I didn't fill it out. It's sort of like not leaving a message on an answering machine. I know that sounds dumb, but I hate that. Some people are such jerks, I went to a show at Studio 158, with Anna Lucas and some friends, well I guess it was a punk show but I really did not think that mattered. But while we were sitting outside, some guy walks by and says "hey do you guys skate, I love to skate." Then he laughs as though he was delivering the rudest comment possible. At first, we didn't care but he said it everytime he passed us. So finally we're just like "yeah, we'd like to skate with you but we forgot our helmets and our knee pads."

I think I just want to move to Sweden and live on my uncle's farm and do farm things. I would even be happy shoveling shit. I think the U.S. sucks. Maybe I can move to Paris with Anna, then I wouldn't miss her so much. Well anyway, I heard Squash this weekend at UCONN and they sucked. Your opinion might differ but, oh well. See you around soon Patrick.

-Cecilia

UNDERTOW



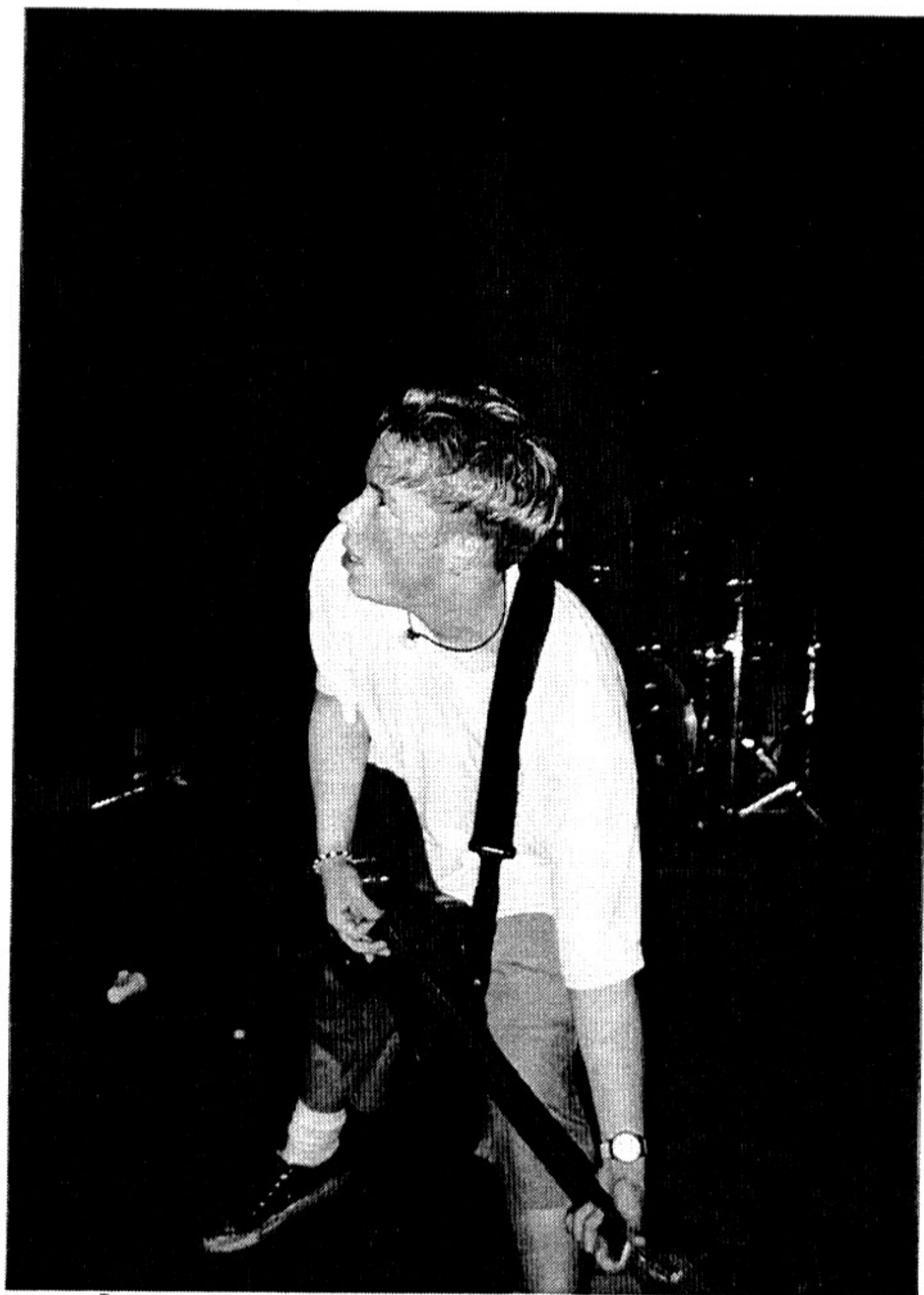
To be honest, I had become rather depressed about HC lately. I had seen so many bad fucking bands who had their priorities all fucked up that it sickened me. Bands had \$2,000 Marshall stacks even though they couldn't play for shit and seemed to put out t-shirts before music. Too often, bands were complaining that people weren't moshing enough and they amazed me in their ability to bore me with HC formulas I have seen 100 times over. But I went to the Tune Inn one evening to see Undertow, a band who's first split 7" I really liked. Well, good thing I did go, since Undertow rocked and were nice enough to talk to me afterward. This interview was done July 11, 1994 with singer John and bassist Demian as the guitarist, Mark, fixed their headlight. Interview and pics by Patrick.

Change: What are the impressions of America you're getting from this tour? I know it sounds kinda general and everyone's got their own impressions of America, positive or negative, but when you go across the country, does it reinforce or change anything that you had before?

John: Well, we were out here last summer for 7 weeks with Sparkmarker, a band from Canada. Off that tour, most of the shows were smaller, house shows and stuff like that. But there was a lot more punk rock-oriented kids that went to the shows. I don't know if it was just because they were going to shows or because Sparkmarker has come out the year before. They were kinda showing us the ropes of a U.S. tour. First of all, our van broke down just as we were leaving, so we got in our guitarist's car, a '78 Oldsmobile, and came out here, 44 hours to Detroit. The first couple shows, to me, have been rad...not really a let down... [grimaces]... how should I say it?

Demian: First couple shows, at first glance, seemed like "oh, god, 44 hours for \$5 and a can of soda." "Here you guys go."

John: And it just seemed like the kids, because we don't have that East Coast sound since it's not all fast and really danceable music or whatever, we got an alright [second grimace] response. The past couple shows: here and Canton, Ohio was rad where we played with Ashes and Grip. Where'd we play last night?



Demian: Uh...

John: Jersey.

Demian: Jersey.

John: We played New Jersey last night and that was a pretty rad show.

Demian: They've been getting better.

John: Here kinda reminds me of home. There's a lot of SxE kids at home, and they're into it, you know? Whether it's a new song or not, it seems like a lot of kids don't know our songs, so they just stand there and clap.

Demian: We're touring on one 7", basically.

John: Our new record just came out a week ago. Just before we came here we recorded 7 new songs, for an Overkill 7" and a couple comps. We've been playing mostly these songs but the kids, the past couple shows, have been really into those songs.

Change: I was pretty surprised at how excited people got for you guys. Some bands come through and I'm not really sure. CT, not necessarily anymore, but it used to be the safe-haven for SxE since it's partly where it originated with the Revelation sound. I guess the HC network is alive and well.

John: Right.

Change: You seem to feed off the energy and I got the sense you guys caught a second wind and just motored through.

John: Oh yeah, yeah. We feed off the crowd totally.

[Out of nowhere a friend shows up and kisses Demian on the lips and makes sure I got it on tape. Got it. Who says SxEHC bands can't act punk?]

Change: So do you guys identify with SxE kids, whether they're here or in Seattle?

John: Definitely, because we're a SxE band. But SxE to us is our own personal thing. Each of us is SxE, but to each one of us, it's personal. We all share the same views, I think that's why our band is so tight and we're a bunch of friends. We all believe in exactly the same ideals and morals. I don't know about the East Coast, but on the West Coast it's not like if you're not SxE then we don't care about you. Back at home, fucking tons of kids go to shows whether it's SxE or alternative kids or jocks or whatever. The scene there's fucking great, like 600 plus go to shows. It's awesome. If more bands would come, they'd realize that Seattle has an awesome scene. I would totally put it up with Jersey or here [as if that's a stretch- Patrick] or Syracuse.

Demian: D.C.

Change: Actually, Excursion Dave sent me some ads and that's how I found out about the show. There's 10 Things fanzine and they've got more fanzines coming out. It seems to me that underground is still damn strong. But are there good places to play there because I know for a while there weren't places to play and the city was actually shutting things down.

John: Seattle had a town ordinance law that wouldn't allow all-ages shows. It was there for the longest time. Finally, it got worked around and there's a handful of clubs, 5 or 6, that do all-ages shows constantly. This place called the Velvet Elvis has shows like every fuckin' weekend. The big place to play is this old YMCA garage this lady Kate Nightlife puts on. Those turnouts are huge. Now she's starting to book a lot of touring bands.

Demian: She's put on Jawbreaker a few times, she's done Fugazi, Neurosis was supposed to play. A lot of big bands and smaller bands, too.

Change: How about HC distribution? I want to talk about that with some of the better known bands like you guys because nowadays punk is getting more and more attention, even in big magazines, so obviously it'll spread the word. I know HC will remain underground, so how do you feel about distribution since so many bands talk about that and how they try to get records out. What's your stance on it?

John: I say the more records you put out and the more places it's at, the better your word is gonna get out. You can still do it that way and still keep it underground, as long as the bands stay sincere to what they say, how they feel, and what they mean. As far as records being sold in Tower...we're funded through Dutch East, our records are in Tower. I personally don't go to Tower unless that's the only place where I'm gonna find it. I listen to all kinds of music, from the smiths to rockabilly, all the way to HC. HC is my favorite type of music and I guess that's how my life is fed. I would say support your local record stores that constantly keep HC and punk rock alive. I see no problem in it. A lot of people have a problem with Dutch East. But the ones that are down on



"Sing, damn you, Sing!"

Dutch East are the ones that are able to put out numerous records where the kids'll buy 'em. We're on Excursion and it's starting to get some recognition. Dave has a lot of great bands on it. Right now, our record...no, wait. [to Demian] What was the last record put out by Dutch East? Brand New Unit?

Demian: Yeah, probably.

John: I think it was the Brand New Unit's record, this band from Vancouver, Canada. That was the last Dutch East funded record did. Now he's doing it all on his own since he's able to.

Change: Now when you're touring, and I've heard differing reports on this from person to person, does it inspire or is it tough on you knowing you had to give up a job or leave a girlfriend behind? What are your feelings as you're driving 5 hours to the next city?

John: We all quit our jobs and, personally, I love touring as long as the shows are great, like this one tonight. There's kids coming and singing along, and it's a great, intense show, I'm totally fucking happy. Other shows, I'm content with what goes on, but our band feeds off the crowd. If the crowd is goin' nuts, we play a hell of a lot better than a normal, regular night.

Demian: If the shows go good and the your goes good, we're happy. There was a period, last time we toured, there was a whole week of terrible shows where we'd get paid \$6 and 2 people would come to the shows. It was really hard on us. We started fighting. We'd call home daily. It was just...

John: We all quit our jobs. But as long as tours go well, for us, our personal lives amongst us as a band are fine because we get along. I think it's the downfall of touring that kills a band, that's where a lot of bands break up. They finally see how rough it's gonna be and, usually, a lot of 'em, don't want

to go through it again, so they end up quitting. We've been through a lot of hell, almost 5 years.

Demian: We've had a lot of shit happen that should break us up.

John: Yeah, but I'm totally content with what's going on now.

Change: Let's say a young band lined up shows up and down the East Coast. Would you advise them to go ahead and go for it or maybe get more practice in? How long did it take for you guys to actually go on long tours?

John: Well, we got together and played for about 8 months locally. Then we did a couple California trips, just back and forth every few months. We got some recognition on the West Coast. Going to Southern California, if you go down there and do well, word'll get out, definitely to the East Coast. And we finally got the fucking balls to do a U.S. tour. Hopefully, within the year, we'll be able to reach Europe, too. That's one of my main things, we want to go to Europe really bad.

Change: So, future?

John: Future for Undertow? Finishing up this tour. Hopefully our record will do really well. It's out now on Excursion called "At Both Ends." There will be a 7" on Overkill Records in December/January. There are 4 songs. We'll be on a few comps. One from San Francisco through this kid named Francisco with Outspoken, Ashes, and Mean Season.

Change: He does Fade-In Mailorder?

Both: Yeah.

John: We've got the comp Var from Florida. We'll be on a No Idea comp.

Change: Great. What number is that? The next one?

Demian: I don't know, we just sent the DAT to him 2 weeks ago.

John: It's just getting started right now.

Demian: It's on CD, so there's not a lot of pressings.

Change: Wow, cool.

Demian: Then a song on Excursion, his first non-Dutch East.

John: Yeah, Dave from Excursion. A Northwest comp. We'll be back out on the East Coast in September recording with Brian from Ashes and playing some weekend shows. Hopefully another LP and Europe.

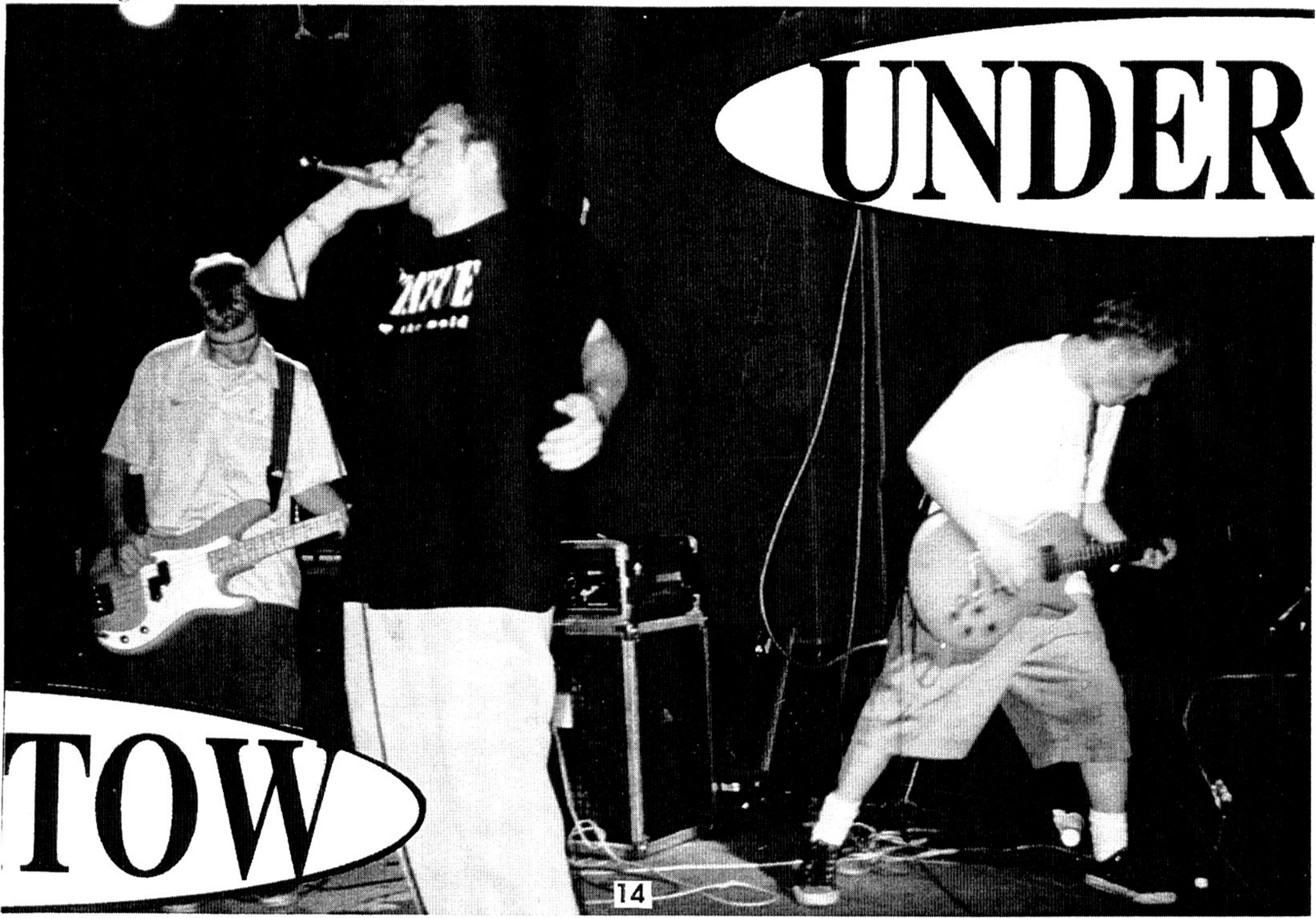
Change: So you guys seem to be pretty enthusiastic right now.

John: Yeah, we are. Well, this band was pretty lazy the past couple of years about getting stuff out. Actually, the LP "At Both Ends" is old stuff to us.

Demian: It's a year old. That also has something to do with Dutch East. They're not exactly too fast on putting stuff out. They're got so many projects going on, so many labels doing the same thing. They kinda kept putting us off. But things should start coming out a little faster.

Change: Any shouts out to anybody?

John: Our roadie, Corey. The Unbroken guys. Adi (?). **END!**



Ever Heard Of A Thing Called Fun?!



by Patrick



Who killed fun? Just exactly where did it go? Wasn't it always a goal when going to a show to have some fun? I've been running into walls lately concerning fun in this scene. I do realize that this country of ours is wide and long, but I get the feeling that what transpires here in CT and in NYC happens all over the place. There are recent characteristics of our scene which I'm sure we have all come to accept as of late: bands have little and/or poor communication with the crowd, dancing has been reduced to either violent stupidity or disgusting immobility, shows rarely have more than 2 or 3 "big" bands on one bill, bands perceive themselves as some punk/HC professionals, and punk/HC hangouts are virtually nonexistent. What the fuck happened? Well, I'm not as much concerned with what the causes are, but what the solutions could be.

First off, there's no denying that big business has played a role in reducing fun. How? Well, for one, most big punk/HC bands are now major-label sluts, which directly leads to higher door prices, increased security at shows, high guarantees, 18 and 21+ shows, and an undeniable leash placed on the freedom of fans at concerts. Secondly, big business ideas like the guarantee system, booking agents, and publicists have been adopted by independent bands. How does this play on our fun? Well, bands have opted to distance themselves from directly contacting and dealing with promoters, kids, zines, fans, and basically the punk/HC players by paying other people to do that sort of stuff. That's why cool things such as fliers, hall shows, and letters from bands are endangered species. Thirdly, big business now recognizes punk/HC/indie bands as legitimate music, meaning bands that previously got no attention now get write-ups in Rolling Stone, Spin, and your local paper. Look at Fugazi for chrissakes, they never once said a word, and now every mainstream press avenue loves 'em and hypes 'em, meaning more mainstream idiots go to their shows, and it doesn't take a genius to know that means less fun at a Fugazi show. But, of course, Fugazi is one thing, and most other bands are another.

Point blank, I've got some things to say to bands and fans alike: loosen the fuck up!

To fans: you're at a punk/HC show, not a baseball game, so don't treat certain bands like gods and don't treat opening, unknown bands like shit! Don't applaud like dogs, yell some fucking support or criticism. Having been in a band, I know it's real swell to get a nice, little round of applause, but it's 10 times cooler when you hear some guy yell out "play faster, you motherfuckers" or "play that song again." HC/punk shows are supposed to be interactive, meaning some sort of rapport back and forth between band and fans. Hey, let a band know if the last song they played was rad or crap, believe it or not, your opinion is very important if you speak with some honesty.

To bands: do not set up your equipment, state your name, play 8 songs, say "goodnight" and leave before saying more than the title of a few songs or saying thanks to the other bands. You're not auditioning for a school talent show! Do you

have any idea how many goddamn bands we've all seen get up there and leave a weak impression based only on music?! I certainly am not suggesting you try and cover up your music by relying on humor or stage antics, but sometimes music can only get you so far. Let me give you a few examples. Murphy's Law never wrote the best songs or meant much to me personally, but they sure as hell could put on a show! They stuck to their guns, smiled, and caused general chaos at their shows. At the same time, the Cro-Mags never had any humor or props, but the sheer intensity and fury they brought to their shows turned places into crazy sweat palaces. Furthermore, Iceburn isn't funny or furious, instead they are flat out interesting to watch because of their musicianship and tendency to jam for an hour without ever stopping. Their ability to improvise keeps you on your toes. So what should bands do? Well, there is no set thing to do, and bands definitely shouldn't try to find some unique way of coming across at shows unless it comes naturally. But, here are some friendly tips from a fan who has heard this bullshit from bands before and is getting sick of it: #1, do not bitch and moan about a lame turnout to the people who took the time to come out and see you. The people you want to yell at are at home watching TV, so don't cop an attitude to those of us who showed up. #2, don't stand stationary all night long like a fucking statue. I can understand if that's your "style," but at least don't face away from the crowd if you do so. #3, ask for requests, it makes us fans feel important. #4, have some jokes or tour tales ready beforehand if someone breaks a string or has to change a snare head. #5, be willing to talk to people and after the show. Don't go hide in your van or stay backstage or act reclusive. Make an effort to let your fans feel appreciated, and that includes getting a mailing list and shaking their hand after you play.

The importance of fun varies from person to person, scene to scene. Fun does not automatically translate into goofiness or moshing. I can have fun at a show if a band can just rock real hard without worrying about who is watching or who is sitting outside smoking. What fun boils down to is simply enjoying oneself in an atmosphere where ridicule, control, and fear do not exist. It is no secret that this scene has just as much, if not more, peer pressure than any other grouping of people. All I am hoping for is that this peer pressure pushes us in the direction of enjoying ourselves, and not focusing so much on whether a band is SxE, whether a band is too violent or whether a band is from DC. I firmly believe that individuality is getting minimized as long as fun becomes less and less important. Surely, we all need to be serious at times, and this scene can often be very instrumental in helping attack and address serious issues. But at what point do we say that fun must take a backseat to seriousness? We never should.

Fun does not conflict with integrity, nor does it challenge the ideals behind whatever movement or cause the scene or individuals take on. Be willing to have fun, and remember that the day this whole HC/punk scene cannot smile is the day this HC/punk scene has truly killed itself.



I got the chance to talk to Tar for quite a while before they played a show at the Club in Toledo, OH on April 16th, 1994. They were really approachable, intelligent, and had great senses of humor. I had only seen them once before, a year ago when they opened for Jawbox. I wasn't really impressed when I saw them there, but now I have no clue why. They're a great band and they played an incredible show. (Mark, the "rhythm guitarist" was not around during most of the interview). Interview by Josh Palmer.

Mike: Hello, my name is Mike and I'm in Tar.

John: I'm very proud of you...uhm, John.

Tom: I'm Tom and John's proud of Mike for being in Tar.

Change: First off, every issue has a theme...

John: Alright, an interview with direction!

Change: Yeah, sort of...

John: So, are we going to explore this theme?

Change: Oh, definitely. In depth...

John: Hey, did you know that Quiet Riot played here?

(It's true. After a few comments of Quiet Riot's fall from superstardom, we get back on track. Sort of...)

Change: Anyways, this is the business issue. I suppose there's a business aspect to any band? What would you consider paying too much attention to business, and losing track of what the band is about?

John: I don't know. I don't have a problem with bands that go to major labels, for the most part. I'm not interested in doing that at all, but fiends who are in bands that do that...

Mike: Are still our friends.

John: Yeah, and that's no problem. But some of them are idiots, and they probably would have been idiots anyways.

Mike: I think "selling out" question only comes into play when you're doing something differently than you would if you...

John: Like if Jawbox all got hair extensions, that would be selling out. No, they're an example of a band that it's like, more power to them. If that's what they want to do, I don't have any problem with that.

Mike: I think they seem to have more of a problem with it than we do, 'cause they're always asking us "gee, do you think people are gonna say that we sold out?" I don't know, it never crossed my mind.

Tom: It's like, "what do you care, who gives a fuck what people think?"

John: On the other hand, the reasons as to why I'm not interested in dealing with a major label. I think that...uhh...

Mike: I personally don't feel that it applies to us.

John: You ever bought a used car? (no.) Ever bought a car? (no.) Well, that's the same sort of slimy feeling I get whenever those people call or whatever. They sort of call, but we're not really nice or receptive.

Mike: What are they going to do with us? What are we going to do with them? Nothing. What would a major label do with Tar?

John: They would let us open up for Danzig. If we're lucky.

Mike: Is a 13-year old girl going to buy our album? No, so what's a major label going to do with us except get us in deep financial shit.

John: The premise that you do it because you want to sell more records is OK. But to me...I would like to sell *some* more records. But there's a certain level that I would get really uncomfortable at, and never have to get there. Like Helmet's fans now are boneheads and idiots...

Change: Little kids who watch a lot of MTV.

John: Yeah, little kids are OK, but it's the older, shotgun in the back window of the pickup truck type people. And, to me, the impetus for getting into music like this was as a reaction to those people, and then to sort of...corrupt your morals, could we say? To meet and greet these people and say "Yes,

these are the people that I want to buy our records." No thanks! I don't want those people to buy our records.

Mike: I think there's also people who- the only thing they want to do for a living is music. And maybe from a certain age they've just been pointing their entire lives in that direction. At the point we're at, we can't make a living unless we went that major label route, and took a whole bunch of money, lived off it, and hoped that it'd pay off. But to us, the option is to work for a living and still make records.

Change: That's a the big thing a lot of bands seem to say. With a major label they can have that much more time to focus on their music.

Mike: See, what that would do for me is free a lot more time to sit around and watch TV.

John: Which is really what they're saying...

Mike: Which I'm not saying is a bad thing 'cause that's certainly what you should be doing.

John: When you get down to the business end of it, rock musicians...they're not rocket scientists.

Tom: I've always wanted to learn how to surf, but I never had the time, the money. You know, with a a major label I could do it, but...

Change: Are you on tour right now?

John: No, we're not touring.

Change: This is like a one-stop thing?

John: Yeah, we wanted to see the Midwest countryside. So we drove out here.

Change: Have you been doing a big tour in the last couple months?

John: We got back in December and then we did nothing for a while. Now we're writing songs.

Tom: We took a vacation from each other.

Change: So are you going to be recording an album, a new 7" or something?

Mike: We have no plans.

Tom: Well, we're writing some stuff, but as far as having a schedule or time we set aside to record, it's not in the picture yet.



Mike: We don't have a priority. We haven't set a release date for anything. We're just getting back in the swing of writing songs.

Change: You probably don't get the opportunity to write at all on tour.

John: It's a joke. With magazines like this (holds up a copy of Toledo underground, a really lame free magazine the clubs put out every month), there's your free time.

Mike: Why do you need to spend your time trying to write songs when you can sit around in a whirl pool in your expensive hotel?

John: Heck yeah.

Mike: With room service and lackeys waiting on you, why write songs?

John: Well, the drugs take up all the free time.

Mike: It's hard to write when you're smacked out all the time...

John: I was thinking peanut brittle (???), but I really wonder about bands that say they write on the road. I can't even imagine doing it...

Change: I can see pieces, but never a whole song.

John: Yeah, I don't know...

Tom: If you're in some band when you're driving around in some tour bus and you can sit in the hotel room for a few days, and have the luxury of being able to bring a portable recording studio with you.

John: Garth Brooks I could see doing that.

Mike: Paul Westerberg even.

Tom: Winona Ryder, but she doesn't even write songs.

John: There was that movie "Another State of Mind" where that was sort of like the theme. It's this punk rock movie about this tour Youth Brigade did with Social Distortion. These LA punk rockers loaded up into this school bus and took off on a tour, and they made a film about it. Mike Ness, who's the mastermind behind Social Distortion, was about 17 at the time, and the theme that runs through the movie is him writing the song. So apparently it can be done.

Mike: Good song.

John: Yeah, it's a good song.

Mike: Maybe the last one he wrote that was good.

John: But we've never had a movie made about us, so we've never had any songs written on tour...

Change: Was the last album you recorded ("Toast") with Steve Albini?

John: Yes sir.

Mike: No.

Change: Do you get a lot of Steve Albini (Big Black) comparisons?

Mike: Not so much anymore. It's kinda tapered off in the last 2 or 3 years.

John: That's because we...

Mike: Stopped putting it on the albums.

John: We never did, did we?

Mike: His name was not on "Jackson" or on "Toast."

Change: Why was "Clincher" recorded with Brad Wood and not Steve?

Mike: Because Brad is god. (I'm informed that Brad is playing drums for Liz Phair and will be performing on the David Letterman Show the next night) Brad has recently become the hot-shit producer. But we made him...either that or Liz Phair. I'm not sure who got him more exposure. Probably Liz Phair.

John: But we made her.

(Somehow the idea of making people takes on a biblical twist and the conversation turns to the poor casting and overall lack of special-effects quality of the film "The Ten Commandments." Anyways...)

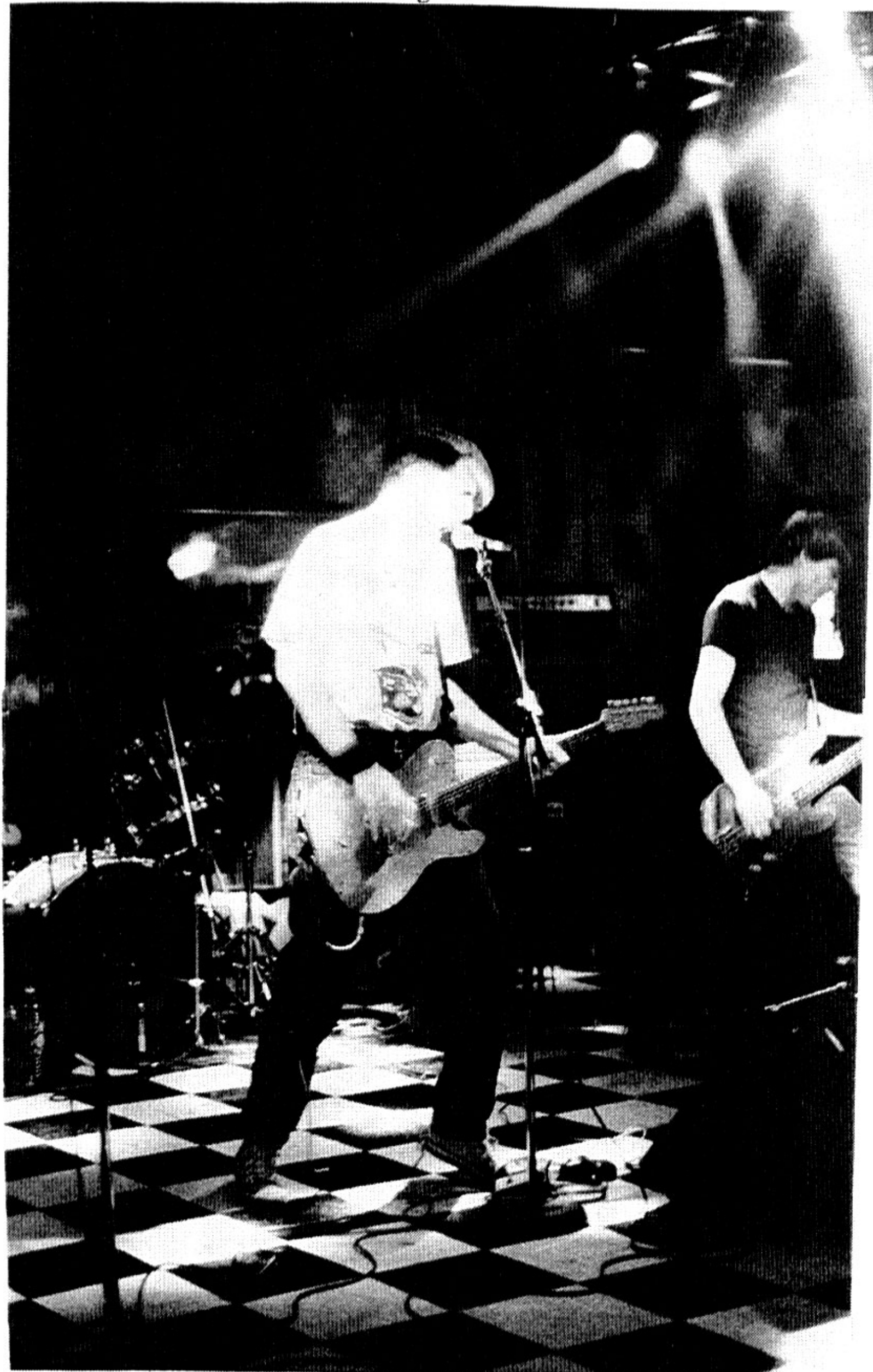
Change: So when you go back to record something, any ideas who it'll be with?

John: Whoever's hottest.

Mike: Probably Andy Wallace...

John: By that time it'll be Brian Paulson's turn. Or did he cool off now?

Tom: No, he's the hot ticket right now.



John: He's bubbling over. Then it'll be him. No, it'd probably be Brad or Steve.

Mike: Usually we just flip a coin and let those guys fight it out...

Change: So you guys are writing songs now, how does the process usually work for you?

John: See, we're drifting away from the business angle here.

Change: That's OK, unless you have more to say about it.

John: I kinda liked the business angle.

Change: So what's something about the business the band deals with that really sucks?

John: Taxes.

Mike: File taxes.

Tom: Taxes.

John: I spent at least a week getting them prepared to bring them to an accountant. I have a stack of receipts.

Mike: We've all spent more than a week's paycheck paying the government off. Maybe 6 or 7 paychecks covered my taxes last year.

John: Everyone pays them, though. Well, I say everyone but I guess I mean 85%, 'cause some people don't. From what I understand. Non-compliance is what it's called.

Mike: And Tommy has recently learned his lesson in that regard.

Tom: See, I thought I was doing the right thing.

Mike: That's what sucks about business. What also sucks about the business of a band is that when you get off tour, you don't have a job. And that's not good business. It's like, "Hey boss, can I take 2 months off to go run around with a rock band?" "Sure, take as much time as you like and your pay will be retroactive on the day you return." That doesn't happen. So when you hear these bands like us are touring and you get these ideas in your heads that we're living high off the hog.

Tom: Guess again.

John: There's something to say about a loyal customer, and that's an ethic we try to get across. We don't just want to entertain our fans, but we want to make them loyal fans.

Mike: We want them to come back.

Change: So what's a loyal fan?

John: A loyal fan will buy us drinks, let us stay at their house, have a VCR, a clean shower, a clean house...

Mike: coffee in the mornings.

John: Coffee is good. Cable is good. In the summer, air conditioning, and in the winter, heat.

Mike: Unlike the English. Unfortunately, a few thousand centuries down the road they still don't know how to heat their fucking houses.

John: And we're not even gonna bring up the food.

Mike: Touring Europe is why we didn't do anything for 3 months.

Change: So we never got around to how you write songs?

Mike: It's not terribly interesting actually...

Tom: Somebody comes up with an idea and we work on it. Stretch it out, pull it, chop it, throw it around.

John: Throw it around the stoop, see if the cat licks it up. Put it in the oven and let it bake. We actually say "should we let it bake." Then we set it aside. When it's almost done, we put the icing on it.

Mike: It's a terribly interesting process for me, but whenever I read us talking about it in an interview...it's boring.

John: I don't know 'cause I've never done it, but I imagine it's like sculpting or something. We're always looking at the song parts from different angles. It's like, "let's try it this way." Sometimes not even for any real reason, it's just to see what it sounds like that way. We play things up and down, in and out, back and forth, over and over again.

Change: I guess that's probably how most bands write.

John: Some bands say "Well, Paul Westerberg, what's the song today?"

Mike: "Mr. even Dando, what are we playing today?"

John: and then they say "When do we change to that chord?"

Mike: "Woah, woah, woah" 17 times and they're done.

Change: On the inside of "Toast," there's that messy chart of all those chords. Is that how you write songs out?

Mike: Yeah, that's your actual Tar notation.

John: In lieu of a lyric sheet.

Change: Why no lyric sheet?

John: Aww, c'mon now...

Change: Do you see yourselves staying on Touch and Go for a while?

John: To me, that's the label. End of the line.

Change: It's about as big of an indie label as you can get.

Mike: I had an interviewer ask if we're gonna be on Touch and Go for the rest of our lives.

John: Yeah, another 30, 40, 50 years...

Change: You can put out a box set.

John: Yeah, our box set. We want to do one of those like Metallica's. I don't know what that has in it. It's like 4 records, a videotape, a tube sock, I don't know... Those guys have got the business thing down.

Change: Is there really a french horn on "Toast" (it's printed in the liner notes)?

John: It's a French man. We were playing in Philadelphia, and this French guy...

Mike: Have you ever heard the secret track?

Change: Secret track?

John: Do you have the vinyl or the CD?

Change: The tape.

Mike: You got screwed.

John: You don't get it then. That credit refers to a song that's on the vinyl and the CD that's not listed. People that got the cassette got screwed, 'cause we figured...fuck 'em.

Mike: Sorry.

John: You know the old car horns? The ones that go "awooga?" This guy could do that with his body. We were playing and he was going "awooga." There was a guy making a live tape of the show that night and this guy was in the audience making this ridiculous sound. I threw him the microphone and he went "awooga." We got a copy of it and made a song out of it. We sampled it.

Change: You made an actual song of it?

John: Well, there's music.

Mike: It took as long to write as it did to record it. Exactly as long. They rolled the tape and we played a chord.

John: Steve said that we had about 2 minutes of tape left, and we said, "got it."

Mike: Then we skillfully dropped this guy's voice over it.

John: That was a lot of fun, we had it selected as the sample...

Mike: And there's also this guy screaming "Anette Funicello!" over it. I don't know why. Some guy in the crowd after we played.

John: It was a definite sonic high point.

I guess so. Tar is just an all-around sonic high point for me. at this point, the conversation turned away from things that would be of much interest to anybody else. But they are one of the coolest and most sincere bands around and they deserve your attention.- Josh Palmer

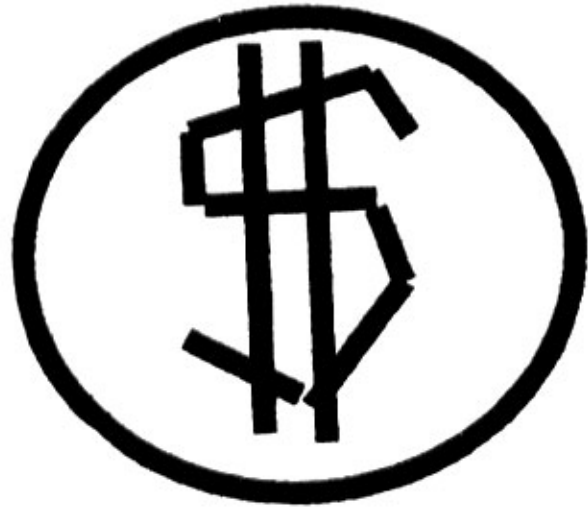
PATRICK Says...

Life is all about experiences. To see different places, to meet different people, to hear different voices... that is what fuels life and forges our opinions. Is it any wonder that we view zines such as Combustion, Gogglesbox or BRV as great? It shouldn't be, for those people make life an adventure by venturing to places with an open mind and incredibly seeing eyes.

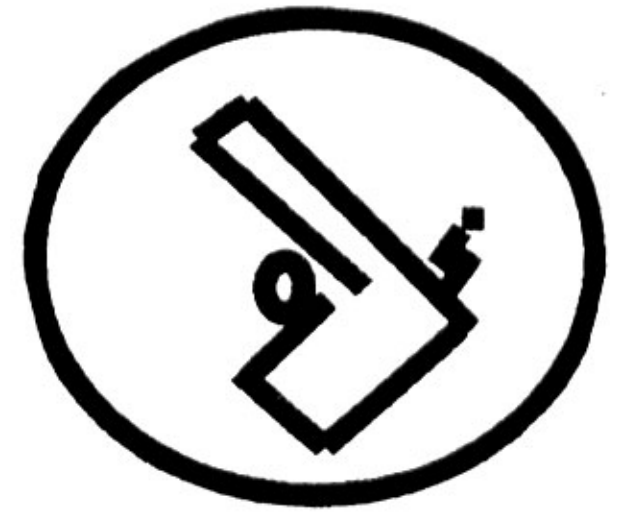
It would do all of us good to observe more in this life instead of just living in it. As I sit on the subway after seeing Storey (my love), I always sit and watch how other people carry on, and most of them seem rundown, they seem almost devoid of passion. Surely, up at 171st Street in NYC, life is no picnic, but at what point do people start to just give up & go through the motions?

I am no philosopher and certainly don't claim to understand the human psyche, but I do realize that life can get into a rut & many people never get out. So, in a feeble manner, I beg you to get out & live a little. Take a weekend to visit a friend in San Francisco. Go snowboarding in Vermont. Try your hand at fishing. I'm not talking punk rock things, I'm talking living! The more you experience, the more knowledgeable you'll be and the more comfortable you'll be with who you are. Funny thing is, we all know we should live more, but something holds us back. Break out, and experience life!

How The Mafia Controls



All Trucking In NYC



The mafia's involvement in legal markets in America has traditionally been an interesting mix of cover-up and business success. Illegal markets have a clear cut theory; there is money to be made in providing goods or services that the government does not allow since there is no true legitimate business standard, thus allowing the provider of such illegal markets with an incredible potential for profit for the standards of that market are self-created. Legal markets, on the other hand, are not simply risk endeavors as illegal markets are, for operating within legal markets requires an ability to follow some sort of rules, to interact with other members of the legal market, and to be visible to the government/authorities while not detectably breaking any laws. The role of the mafia in legal markets is a major piece to the puzzle of the mafia in general. By looking at how the mafia conducts business and operates with legal companies, some knowledge may be gained concerning the mafia's process on the whole. And, certainly, while trying to look at how the mafia functions in legal business on the whole would be far too complex and vast a topic to address, some information may be gained by narrowing the focus. A perfect example of how the mafia is involved with legal markets and what influence they have on legitimate businesses is the mafia's role in trucking in New York City.

"If a truck's moving anywhere in New York, the mafia is making money off it."¹

The role of the mafia in New York City, long a fabled and well-publicized phenomenon, is perhaps not as overestimated as some may believe. New York is the most powerful and intricate urban center in the United States, and Manhattan represents the greatest conglomeration of money in the world, all jammed onto an island that is rather small. When speaking of New York City, it must be stated that it is unique, and that comparisons to it often fall short. Therefore, when addressing the role of the mafia in trucking in New York City, there should be no assumptions that the same takes place in Chicago, Boston or Miami. The mafia of New York City directly controls an astonishing 15% of the city's \$200 billion economy.² What the mafia is indirectly tied to my run upwards of 40%, though that may in fact be a conservative guess. The 5 families of New York have effectively established themselves in legal markets to such an extent that, despite recent theories that the authorities have partially dismantled mafia power, markets have become intertwined. By this, it is meant that the market of the seaport does not function independently of the moving/storage market, which does not operate separately from the garbage market. Yet, each market retains its own basic structure and operation system. The trucking market is different in the sense that it is not so

much a market as much as it is an industry that moves markets. Still, trucking New York City is a legal business with an incredibly powerful mafia presence. The first question which pops up is why is trucking so mafia-filled? To answer that, we must look at what characteristics of legal markets hint that the mafia maybe playing a role.

For some, identifying which markets the mafia has their hands in is not that difficult to do. As Ronald Goldstock, head of the New York Organization Crime Task Force, stated: "you can figure out which industries are involved just by looking at industries where delays are costly."³ This idea that delivery of goods is an essential aspect of a market where the mafia may be active in is supported by both further theory and strong evidence. The three main components of a market that leaves room for illegal involvement are the fact that contracts are involved, a rigid demand exists for certain products, and entry into the market must be relatively easy (meaning low capital and the use of unskilled labor).⁴ New York City trucking fits into all three of these categories especially with reference to the strong demand and need for minimal delays with regard to delivery. Though it may seem like a very simple concept, goods must move in NYC, and they must move quickly, whether it is only uptown 20 blocks or coming in from North Carolina. The mafia has effectively set up a web by which almost any good requiring trucking must go through their channels. This web is incredibly intricate, leaving very little room for maneuvering by those who do not seek to do business with the mafia.

Trucking is a market dominated by unions, namely the infamous Teamsters. The mafia actually is able to use the International Brotherhood of Teamsters role in trucking to their advantage, not only through the connections between the two (which will be explored shortly), but by simply relying on the Teamsters to rid the trucking industry of non-union truckers to a great extent. What this means is that it is virtually impossible for a trucker to avoid Teamster pressure if attempting to deliver goods in NYC, to say nothing of the mafia presence waiting as well. Since the 1950's, "there has been no more notorious union than the country's largest, the Teamsters."⁵ The history of the Teamsters is not as important as the current status of the union, but it should be mentioned that the Teamsters' links to the mafia are both a popular perception and a well documented fact. The connection between the Teamsters and the mafia in NYC is rather strong, and lies at the center of the mafia's control of trucking in the city. It is not simply a matter of top Teamsters officials engaging in mafia activities, though that certainly has occurred, nor is it simply an issue of Teamsters assuming mafia-like tactics to secure power for their union. What exists in NYC is an unspoken understanding that Teamsters will



work with the mafia where trucking is involved, and that a business relationship exists and will continue to exist. But before investigating how this relationship has resulted in mafia control of trucking, the truth is that very little hard evidence exists to document how the trucking business operates. One must look at the dynamics of trucking before making conclusions concerning the dynamics of the mafia's involvement in legal markets.

Trucking incorporates several levels and positions when operating. National corporations are involved, small shop owners are involved, as are unions, national and local governments, and, ultimately, the customers or paying public are involved. But unlike other markets, and "despite the size and importance of this industry, we know very little about the level or structure of motor carrier rates."⁶ How is it that so little is known about the business practices of trucking firms or businesses requiring trucking? The answer to that question is two-fold. First off, the history of trucking from 1940-1980 had been dominated by rather weak Interstate Commerce Commission (ICC) regulations and enforcement, along with a powerful Teamster presence. What basically transpired was that an overall disreputable system of operation by trucking on the whole resulted in a long-awaited and much needed government crackdown. The Motor Carrier Act of 1980 was designed to give the ICC "explicit direction for regulation of the motor carrier industry and well-defined parameters within which it may act."⁷ But, to expect the MCA of 1980 to have a greater influence on the trucking industry than the 1.6 million Teamsters (1983 figure) is wishful thinking.⁸ Thus, the modern history of the trucking indicates that despite government intervention to attempt to deregulate the industry, trucking is still fundamentally functioning as it has in the past. What this means is that "there are many unanswered questions about contractual agreements in the transportation industries, the almost total lack of publicly available data about the nature, differences, and extent of these agreements among firms within the same industry will be a major handicap to future research."⁹ The second part of the answer which may solve the question as to why the business of the trucking industry remains relatively unknown may have to do with the mafia. It does not take a vast amount of insight to realize that business associations with the mafia are not something businesses flaunt by any means. The relationships between legitimate businesses and the mafia when dealing with trucking have more to do with undocumented alliances than anything else. What needs to be looked at is how the mafia deals with businesses that require trucking in NYC.



Trucking itself, as noted earlier, incorporates many different markets if only because trucking can be used for garments, for construction, for food, for moving, etc. The ways in which the mafia run trucking in accordance with each of these different types of markets is ingenious, while at the same time basic in theory. What one sees by looking at how the mafia approaches the trucking situation is an underlying belief: cover all the bases, for in NYC, the bases are rather small.

The poultry and meat market in NYC is a very large one, with a high potential for profit for any large investor or business. As America well knows, Frank Perdue is one of the largest poultry kings, and yet, he had been kept out of the NYC market. Why? Because he couldn't get his trucks into the city and to stores that would buy from him. Any meat or poultry entering NYC went through one of two poultry trucking businesses; Dial Poultry, Inc. or Quarex Industries, Inc.¹⁰ Dial was run by the sons of mafia boss (now dead) Paul Castellano and Quarex was run by some cousins of Castellano. Between these two, all poultry or meat being brought into the NYC and being sold to any stores was being delivered by mafia-owned trucks or mafia-paid truckers. Perdue, a national powerhouse, was frozen out of the NYC market by the mafia because he did not use their services, which would have meant a fee.

Another market where trucking plays a large role is that of parking lots and garages in NYC. The space for parking in NYC is very limited, and the amount of power and wealth invested in such space should not be underestimated. There is a certain amount of space for truck parking in NYC, and while the exact numbers of trucks requiring either short-term or long-term parking is not known, what is clear is that control of truck parking means control of trucking to a large degree. Of the city's 900 parking facilities, an astonishing 85% are controlled (though that word may be a bit too strong) by Local 272 of the Teamsters.¹¹ The connection between the mafia and Local 272 is an obvious one: Cirino (Speed) Salerno, the Local head, is the brother of Anthony (Fat Tony) Salerno, a former front man in the Genovese clan.¹² Recalling the characteristics of a legal market susceptible to mafia involvement, the parking situation was ideal for mafia control; there is strong demand for trucking space, parking contracts are involved, and the labor was cheap and unskilled. The way the mafia would insure its involvement in space throughout NYC was rather simple: let the owner of the space know the mafia were interested. According to the testimony by ex-Genovese soldier Vincent (Fish) Cafaro, "if someone buys or builds a garage or parking lot in NYC, you will get a visit from Speed."¹³ But the mafia did not operate in a take-all



fashion. The place where the mafia would get the money it was after was not from the owner of the space or garage, for that might bring police or other problems if the owner felt especially threatened financially, and the mafia did not want to jeopardize its low-key status. The mafia would find its profits from the workers of the union. Cirino Salerno was eventually charged with skimming over \$70 million in lost wages and benefits to his brother, with the 4,600 Teamsters (most of whom were unskilled minorities) taking the losses in their checkbooks.¹⁴ What the parking scenario shows is that the mafia understands the relationship between legal markets and the possibilities for mafia control, though under the veil of a legitimate business. And just as the mafia has been able to dictate truck parking space in NYC, it has more importantly been able to dictate truck availability. This is seen in the construction business, where the mafia controls every single 50-ton truck in Manhattan.¹⁵ These trucks are the only ones capable of carrying Ready-mix, the most popular form of concrete, and the preferred concrete of the construction business. The situation is similar in the music business with regard to sound systems and their rentals in NYC. Any large concerts or club performances rely on trucking to deliver sound equipment, and the "only way that equipment is getting delivered is with 15% tacked on for the Italians [the mafia]."¹⁶ But it would not prove wise to explore the construction market, for that is an entire world unto itself. The one market trucking does have the greatest affect on and the one that must be explored is the garment industry, for there one truly sees how the mafia establishes trucking companies and sets up (officially) unrecognized monopolies in NYC.

Trucking is the heart of the garment industry, generating the power to keep the blood and body of the industry pumping and functioning. Though the garment industry may seem as if it would very little in common with other mentioned industries that rely on trucking, the fact is that the garment industry may be more dependent on trucking than any other industry in NYC. The garment industry in NYC is one of entrepreneur and producer, where the creators of fashion and innovators of clothing designs ship their ideas to the producers downtown in order to get them mass produced for the public. Though perhaps oversimplifying the system, it would be best to imagine a hip, wealthy business uptown running its ideas to sweatshops down in Chinatown. Whereas clothing may be thought of as long-lasting and not in need of immediate and prompt delivery, the realities of the fashion world have dictated that everything gets done as quickly as possible. "Because the seasonality of fashion makes the shipment of garments in some ways as time-sensitive as that of food, anyone in a position to monopolize - or thwart - timely delivery gains enormous leverage."¹⁷ It should come as no surprise that the most powerful trucking operation in the garment industry has been mafia controlled. Consolidated Carriers, run by Thomas Gambino, son of mafia don Carlo Gambino, is the biggest trucking power involved.¹⁸ Between 1986-1989, according to the Manhattan District Attorney's office, the Gambinos grossed \$70 million, with an amazing \$50 million of that total being generated by shipments into and out of sewing shops.¹⁹ Clearly, the mafia's role in garment shipping is undeniable, but remains to be seen is just how the mafia has reached this point of domination and how they have been able to maintain their control on this market.



The myths and beliefs surrounding the methods of control and influence of the mafia are innumerable to mention. Perhaps the only unquestionable characteristic of the mafia's behavior in NYC with regard to dealing with businesses is that the mafia relies on a large amount of unspoken understanding. For example, the following excerpt shows how the mafia does not use violence, but hints that they are capable of maintaining their power, and passively suggest that their power not be challenged:

A manufacturer named George Schneider, now retired in Florida after a 50-year career in the garment business, recalls once arranging to lease a truck to haul his own shipments. Staying in a Manhattan hotel room that night, he got a call from a trucking salesman. As he remembers, the conversation went this way:

"I understand you're going to be going into trucking for yourself?"

Schneider said, yes, he was considering it.

"George," the caller went on, "you want to be smart, don't do it. I wouldn't advise it. There are too many accidents on the road."

Schneider says he got the message. "If you found out I'm in a hotel already, forget it," he recalls answering. He quickly dropped his plan. "It scared the pants off me," he says.²⁰

What one sees from this incident is that the mafia made it subtly clear to potential rivals that the mafia would not tolerate competition. Obviously, not much is known about the mafia's use of violence or their inclination towards sabotage or threats, since the nature of such information is based on secrecy and silence. But such tactics were also limited for that sort of mafia influence could not be used on large corporations or businesses which did not operate on simple person-to-person business procedures.

Just as was the case with the poultry industry, the mafia has been able to successfully monitor and manipulate the garment industry's larger forces. The manner in which the mafia deals with garment corporations is ironic, for, oddly enough, the way the mafia deals with them is actually by not dealing with them at all. In other words, it has already been shown that dealing with the mafia is a necessary process in getting goods moved in NYC, and by not working with the mafia, there is virtually no chance of independent trucking. For some, like Frank Perdue, it was a matter of not wanting to work with the mafia. For others, like International Dress Carriers, it was a matter of not knowing the NYC trucking game. In both cases, these businesses suffered because the mafia was not involved in their deliveries into NYC. International Dress Carriers was the most successful and popular deliverer of garments coming out of Pennsylvania into NYC. They were the number 1 trucker linking Pennsylvania entrepreneurs and the NYC market.²¹ When the ownership switched hands and Antonio Corallo left the company, International Dress Carriers found themselves dropping, mainly due to an inability to move their goods in NYC. Walsh Trucking soon overtook International. With Corallo leaving, it meant that International lost its mafia connection, hence its way into the NYC market. The new ownership, it

seems most likely, was not aware of the mafia connection, whereas Walsh Trucking surely understood the mafia presence. This was shown when indicted mafia boss Anthony Salerno reported he had accepted \$3,000 a month from Walsh for mafia protection and assistance.²² Thus, mafia activity with regard to large, outside garment businesses assumes a more low-key and subtle form of involvement. It is doubtful, for both security and reputation reasons, that the mafia would ever directly converse with unknowing groups like International since others in the market, like Walsh, knew well of the mafia's force. Though the publicity may not reflect the true situation, the garment industry generally acknowledges the mafia's role, and generally works within the confines established by the mafia through trucking. What has developed is a situation where the mafia is so firmly entrenched in trucking, that it is not an issue of whether or not to deal with the mafia, but rather how much to pay to deal with the mafia.

So far, the mafia has been looked upon as a type of underlying force that is an inevitable aspect of any sort of trucking in NYC. The reason why the mafia is inevitable is part of the reason why they play such a huge role. The authorities realize what the mafia does, and it is no secret that the mafia controls the trucking in NYC. But, when dealing with legal markets, such as trucking, the authorities cannot simply put an end to mafia involvement because the mafia has actually established legal operations, and also because the mafia is tied, both directly and indirectly, into too many different aspects of too many markets to curtail them all. In addition, it would be wrong to assume that the businesses and individuals that must work with or endure the mafia necessarily want the mafia out of the picture. "What they [garment manufacturers] fear more than organized crime, they say, is disorganized chaos."²³ This idea that the absence and control that the mafia provides will be lost if the mafia is

taken out of the picture is a strong one among many industries and other markets. In certain cases, such as the garbage collecting market, NYC authorities have attempted to limit mafia control without leaving chance of future problems. This was done by the Department of City Affairs of NYC, where they have developed a system that assigns districts for commercial trash companies without infringing on the garbage collecting market.²⁴ But the overwhelming sentiment clearly indicates that the mafia is a necessary evil, and one far preferred over intense government supervision or strong regulation of the market.

The mafia's involvement in legal markets is just as prevalent as the mafia's involvement in illegal markets. The most striking difference between the two areas of mafia involvement is not basic legality/illegality, but the operations and functions of the two. Trucking is a market that has allowed the mafia to grasp and then solidify its power in other markets in NYC. The mafia has found a perfect market in trucking, because the documentation and contracts of the trucking business is so limited, leaving the mafia enough room to operate as it prefers to. Through union connections and sheer intimidation (real and simply perceived), the mafia has toughened its way into the trucking market to the point where no large amount of products moves in NYC without a mafia tax, if it may be called such. A basic idea, the concept of transporting goods quickly and reliably, has been matched with another basic idea: making money from this transportation of goods. NYC, the center for the mafia in the United States, is not a clear-cut market, but it sure is a wealthy one. Words such as corruption, threats, and illegality are replaced by smart, persuasion, and reality. The trucking market of NYC is mafia-controlled, and it will be for a long time. The structure and functions of the market, coupled with the mafia's ability to manipulate and adjust the aforementioned, indicate just how influential and intricate the mafia has become.

27

→END

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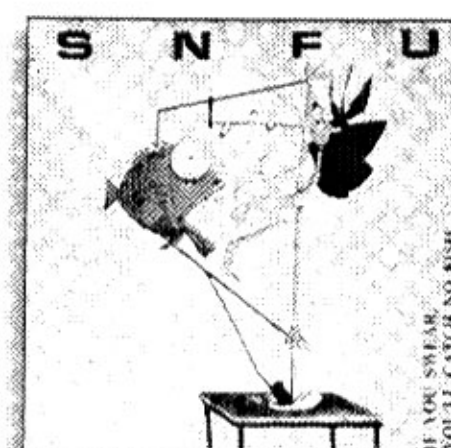
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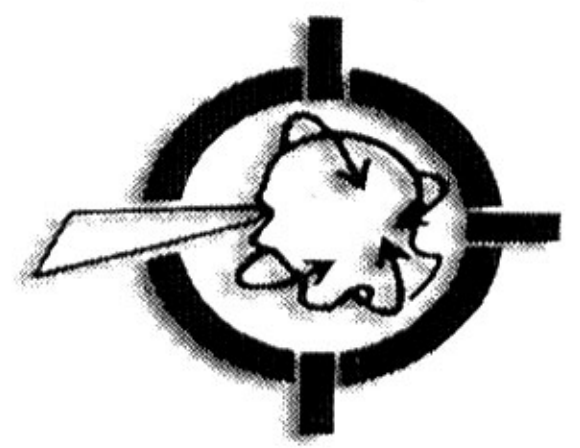
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I saw Las Mordidas play at the end of May in Kalamazoo, Michigan. There weren't that many people there, but that's to be expected since they're a relatively new band. None of the members are new to the music scene, though, since they come from DC bands like Ignition, Circus Lupus, Fidelity Jones, Rain Like The Sound Of Trains, Girls Vs. Boys, Gray Matter, Rain, and Beefeater.

Las Mordidas

But Las Mordidas definitely have their own sound, and it's one that I thought was pretty damn cool. Because the other band members were busy moving equipment and stuff, I only got the chance to talk to Chris Thompson and Jerry Busher. Interview by Josh Palmer and pics that look like they're from 1894 and not 1994 (but that's why they look so cool) by Matt Leutgren.



Me I know that Dug (the bassist) has another band right now (Rain Like the Sound of Trains). Is this band starting to become more serious?

Chris Lately it's been varying. The RL SGT guys will get busy and they'll do a lot of stuff and then Dug will kind of switch and do some stuff with us. It's not to the point where it's like one week he's with them, one week he's with us. It seems to be not too schizophrenic. Also, the drummer from RL SGT has another band too, this band called Jack o' Fire. They're getting really popular too so it makes it real busy with them.

Me So how long have you been playing together?

Jerry It's gonna be a year in August. We played our first show in August last summer.

Me I heard you were putting out a 7" on Compulsive.

Jerry Yea, it was supposed to be out by now. It's like a half Dischord-half Compulsive thing. It's pretty funny because we sent the tape off to get mastered a long time ago. It kind of a small-business type mastering place and the guy mastered one of the songs and then he died. And so it obviously messed them up pretty bad and they were all really upset.

Chris The whole company was shut down. Brian, who's from Compulsive, would be like, "I need to get the tapes!" They were like, "Ohhhh...so-and-so died and we really haven't been functioning here at all." That kinda screwed things up.

Jerry It's a crazy reason but that's why the singles not out. The artwork's ready, everything's set. We might get them sent to us on this trip, if it gets done.

Chris We're hoping to get them in California in about two weeks.

Jerry When it looked like the singles weren't gonna be ready we made these tapes up to have something.

Me Is this your first tour?

Chris Yea, this is just our second show. We played Sunday night at a club in DC and then last night at a club in Detroit. We're doing 28 shows, five weeks.

Me When you get back are you going to record a full length album?

Chris We've done a bunch of tapes, and we've a some pretty good basement stuff too. I think once we get back we might just sift through that stuff. We must have like fifteen or twenty songs.

Jerry We've done a bunch of different tapes and stuff. My favorite ones have been on an eight track in the basement. Actually the last one we did in my house, we set up in the living room and it was great. I'm into more of the raw sounding recording. Just playing. The single is two songs we did in a 16 track studio that Jeff Turner does.

Me WONS?

Jerry Yea, and it's cool but sometimes I like recording on a smaller level where you don't have a lot of effects and stuff. You just make the best of what you have, and sometimes it turns out the best.

Chris There's more energy, it seems. You're not freaked out or anything.

Me Has everyone in this band been in bands before?

Jerry Yea.

Me I didn't know about your guitarist.

Jerry He's been in bands that have played around DC.

Chris He filled in for Gray Matter for a while, a long time ago.

Jerry When he was like sixteen or seventeen he was in Gray Matter. They were pretty big around DC at the time.

Chris Then he was in another band called Rain that put some stuff out on Peterbilt records.

Then he was in Special K, that was his last band.

Jerry He was in this band Special K that would play like once a year. They'd get together and they had different members but they'd play and tons of people would come. It was really cool. Then for awhile they were playing more steadily, but it didn't work out. Joey, the singer from Holy Rollers, sang with them for a while, and it was just a bunch of people from around DC. Nikki, who played with Fire Party was playing drums with them. This is the first time he's really been on tour though. The rest of us have done tours with other bands.

Me Does it help that most of you have had experience with touring and stuff before?

Jerry Yea, I'd never really helped set up tours before but on this tour I did some phone calls and stuff. Dug and Chris have done tons of that stuff.

Chris It also seems to be getting easier. There are a lot of collectives that seem to have popped up in the last year or so. That makes it a lot easier. We're more concerned with just playing on this tour. We're not really concerned with money or anything else. A lot of times it's really hard to just get the opportunity to just play because people are like,

"Aww...nobody's ever heard of you."

Jerry We're doing totally all ages shows on this tour and that makes it harder but it hasn't been that bad. Last night the place we played was a theater which they do plays and everything in, but they also have shows. It was a collective. I think it seems to be getting easier to get all-ages shows. For awhile, some towns you just couldn't play anywhere.

Me I'm surprised that not many people have heard of you since you've all been in pretty big bands.

Chris It really varies. Some places you go and everybody's like "well-versed." DC's a weird place to come from because some people know everything about it. Some towns it's not that hard and then other places.

Jerry It's weird because some people will go see us just because we're and DC band, and then other people won't go see you because you're a DC band. Some people hate everything on Dischord, and some people are really into it. To me, it just matters if they like this band. I sort of feel like we're just starting from the beginning. We've been in other bands but I don't really think about it that much. I just think about this band and trying to play. And I hope that people will like us. To me it's fun to just sorta go out and tour. Tonight, a few people saw us and a few people bought tapes. Maybe when the single comes out they'll buy it. It's kinda fun to just drive around and, whoever's there you play for them.

Me Are you playing any shows with other bands?

Chris We're hooking up with Trenchmouth in Chicago. We're doing a show with J-Church in Frisco. For the most part it's more local bands.

Jerry It's a lot easier to tour by yourself. I've done tours with other bands and it's just four more people to worry about, where you're gonna eat and sleep, who's gonna get sick. It's easy to be just one band because you can squeeze onto bills with other bands and stuff.

Me You're obviously not very far into the tour, but have people been pretty cool about supporting you and stuff?

Jerry People are always cool. Even people I've talked to on the phone have offered to feed us and put us up for the night.

Same thing with other tours I've done. There's always places to stay, which is nice because motels are expensive and they seem like a stupid way to spend your money. On one tour we stayed in a motel only one night and that's because I got so sick and we had to stop at a hospital. We weren't near anyone we knew so we got out of the hospital and went over to a motel.

Chris: I think that once the single gets out it'll be better. Even in DC, we've played a bunch and people are just starting to check us out. Somehow it seems when you have recorded stuff out, it works to your advantage.

Jerry: We've got a few other things coming out. There's a compilation in DC that Jeff from WGNS is putting out. There's another compilation from these two guys who started this thing called Level Records.

Chris: There's a guy in Arizona. He did the Echoes from the Nation's Capital thing. He's doing another one.

Jerry: Everything's gonna come out all at once. There's a split single with the guys from...

Chris: Lance from J-Church is starting a singles of the month club and we're doing a split single with the guys from... I don't know how to pronounce it... the something Fairies from Olympia. They have a single coming out on Kill Rock Stars.

Jerry: There will be a lot of stuff coming out. It's kind of cool because one's in Olympia, one's in Arizona, and a couple are from DC. So maybe people from all different areas will see it.

Me: If you put an album is it going to be on Dischord?

Chris: Dischord is really supportive, so if we decide to do it ourselves, they'll front the money and stuff. So that's nice. One way or another will get something put out. We'll just cross that bridge when we get to it.

Me: Is Dug going to go on tour with RLSOT when you get back?

Jerry: Yea, I think in August.

Me: How are you going to work around that?

Jerry: Do other things.

Chris: It definitely gets frustrating. We started last summer, and we practiced all summer. Then we started playing a couple shows. Then those guys went on tour in September and we were just kind of like, riding high and then, well... They were gone for two and a half months.

Jerry: They travel all the time, so they're always gone. They're supposed to go to Japan. The band's getting pretty big I guess we'll just go crazy or find something else to do until he gets back. Dug really busts his ass. When he's in town, he works and plays in two bands.

The interview pretty much ended abruptly right there because the other members of the band came and said they had to leave. The tour is probably over by now but there should be some vinyl available really soon. It's probably well worth checking out, so keep your eyes open.

Las Mor didas



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Voodoo Glow Skulls

Crazy horns, wacky sing-alongs, and total fun: that's what the Voodoo Glow Skulls are all about. This here interview is rather short, but I don't give a fuck. There are few bands today which truly generate feelings of fun, and since these guys have never been out East before, I jumped at the chance to talk to them. This interview was done right after their set before Spring Heeled Jack played and cut the talk short. Check it out, nerd! Interview and pics by Patrick.

Change: OK. April 10th and we're hanging out with the Voodoo Glow Skulls in lovely North Windham, CT. How's the tour going is a good first question.

George: It's going great.

Frank: So far, so good. First time on the East Coast and everything's cool.

Eddie: Last night, Joe took a shit in his pants.

Change: Where, City Gardens?

All: Yeah.

Frank: Yeah, he got in a fight.

Change: A lot of tough guys down there?

George: Little do the tough guys know that the horrible smell was Joe's feces smeared all over 'em.

Joe: Yeah, all over the fucking skinheads!

Change: So any good cop stories from this tour?

All: Yeah!

Joey: I got a ticket last night for pissing and they said it was disrupting the quality of life in that area.

Frank: While he [points to Joe] was getting his ass kicked, he [Joey] was getting arrested outside the club and we're getting hassled by 8 cop cars just for urinating.

Joe: So if you go to New Jersey, the skinheads won't like it...

Joey: And neither will the pigs.

Change: According to the CD, some of you are married or have girlfriends. What do they think about you just taking off for a long tour?

Frank: Uh, we're both married [points to Jerry].

Joey: I just dumped my girlfriend!

Frank: He's got a boyfriend [points to Don].

Don: I never have anything.

Frank: How's your boyfriend taking it?

Don: He's taking it up the ass. [laughter]

Change: How's southern California these days?

Joey: It's nice. Warm and sunny. Shorts weather.

George: The shows have been really good. The scene is really picking up a lot down there.

Frank: There's a lot of bands, but not too many of 'em are getting out on the road. We're actually one of the fortunate ones to get out and see the country.

Change: What about the political stuff, because I know you have the song "La Migra." Out here, we're getting the impression that everyone is really pissed off about the immigration situation.

Frank: It's just a joke. The song was just a joke topic because

you hear about it so much in the newspaper. As far as politics go, in one ear, out the other. We're not politically correct or anything like that.

Joey: We don't even think about that shit.

George: We don't preach anything because in Southern California if you go down there preaching something, people don't care.

Joey: We're the politics of fun.

Jay Forklift: Yeah, and they have the best glasses in punk rock.

Change: So what's up with the revival of "Revenge of the Nerds?"

Frank: I don't know. Look at us. Everywhere we go...

Eddie: People always laugh at us in restaurants.

Don: When we went into McDonald's these jock, as soon as we walk in, make these little comments.

Frank: When we went into McDonald's, they all stopped and stared. It totally made their day, I guess.

Jay Forklift: When I first called the Econolodge, the guy knew exactly who I was asking for. "Those dudes with the glasses?"

They already went to the gig!"

Change: So who might be the Cheech and Chong of the 90's? They seem to be all over your CD.

Frank: I don't know, uh...

Don: Cypress Hill.

Frank: Cypress Hill? Ugh, that whole pot thing is just too trendy. Everyone wants to wear a marijuana leaf and stuff like that.

George: You wear the marijuana leaf and pot stuff, and then a cop pulls you over. What do you expect is gonna happen?

You're gonna get searched, and if you have pot you're gonna get busted. If you smoke pot, that's it.

Eddie: You don't have to advertise it.

Change: Since you guys were talking about the politics of fun, do you think there's enough fun nowadays in the punk, hardcore or ska?

Joe: The punk scene is a lot of fun. The ska, especially out here, seems to be very uptight.

Frank: It's like that everywhere. Out here, it seems like it's really trendy right now. I haven't seen an especially good ska band out here. That's why we don't play straight ska, because it's boring to us. We like to add the hardcore element and the energy.

Jerry: People seem to accept it more, the hardcore, in the ska world out here than they would in Los Angeles.

Jay Forklift: Do you guys get those Op Ivy comparisons?

Frank: We get the Bosstones comparison a hell of a lot.

Eddie: Yeah, the Bosstones comparison we get the most.

Change: What good bands have you seen or played with on tour?

Frank: Uh...

Change: I guess not many.

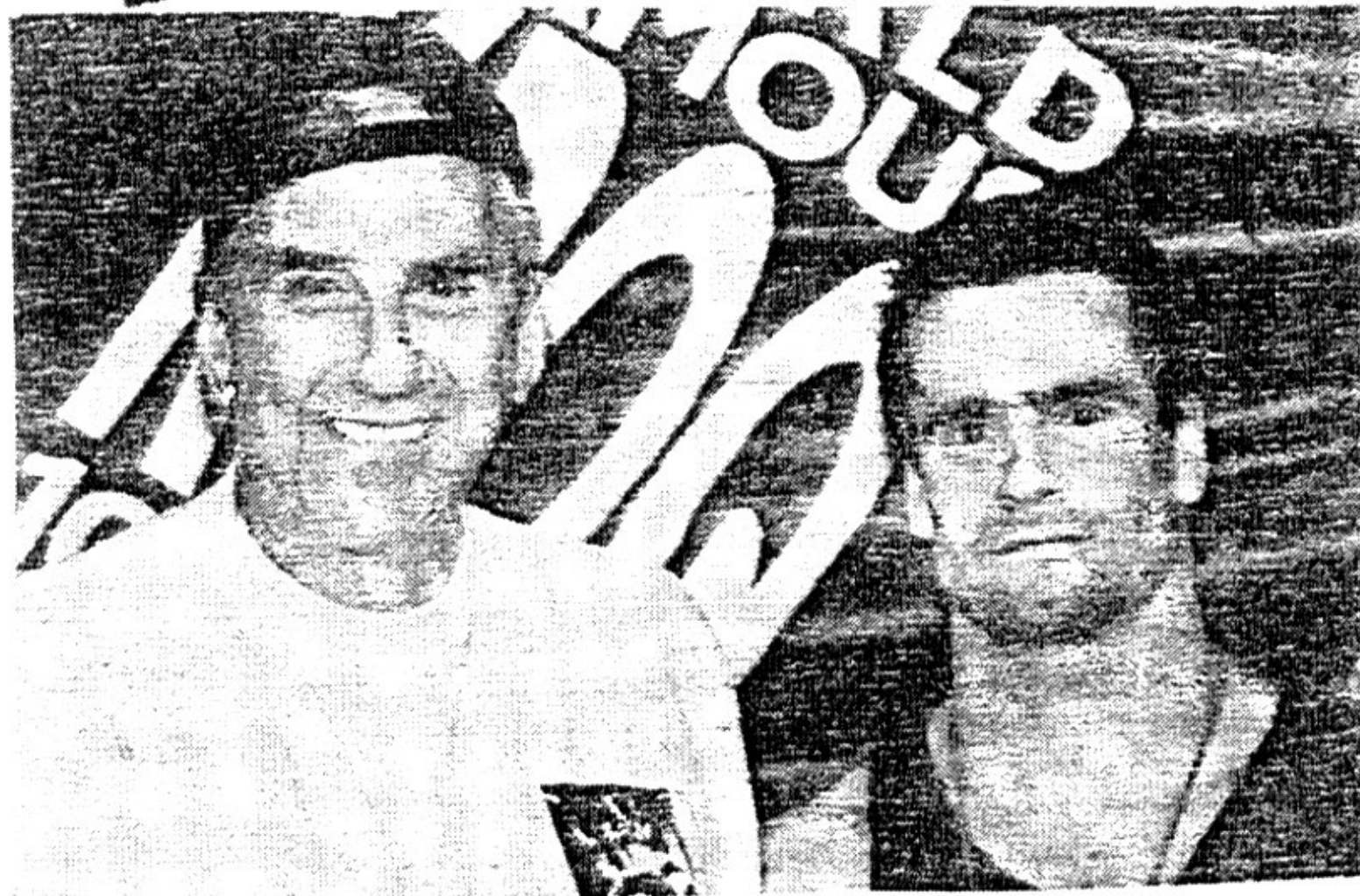
Frank: Man Dingo.

Joe: Brutally Familiar. They're fucking awesome. They were a cool band.

George: These guys (Spring Heeled Jack) sound great.

Frank: Yeah, the best guys we've played with so far.

RANDOM! SHIT! is back!



If there was any doubt that he was a full-fledged sell-out, here Henry Rollins gets a promotional picture taken for his new talk show on ABC, "Hank & Ed."



Obviously you don't want to be called the Feminist Mother of Rock.
"I never said I was a feminist. I'm not a lesbian."

Feminist doesn't imply lesbian.
"It does to me. What's a feminist?"

To me, just a strong woman.
"What's strong? I don't want to be a strong woman. It defeats the idea of being a woman."

Someone please tell Chrissie Hynde of the Pretenders she's a total fucking idiot!



Skating to me is old Thrasher, Powell Peralta, Jeff Kendall, Lance Mt., Sims Flagships, etc... I don't shit about this old vs. new school shit, but I do know some fucking cool skating, & this kid outside Studio 168 can rip it up! This is a 180 ollie curbside jump! He landed it, too!



Storey visited me in DC last X-Mas & when we went to 3 museums, Ian MacKaye was in each one. I bet Ian thought we were following him around, but truth is, Ian, I got a restraining order so you must stay 200 yds. away from me at all times. Glad to see it was in effect last Fugazi show. Below, Storey jumps for joy at the Monument after learning Ian wouldn't be there. ↓

Mafia Sayings

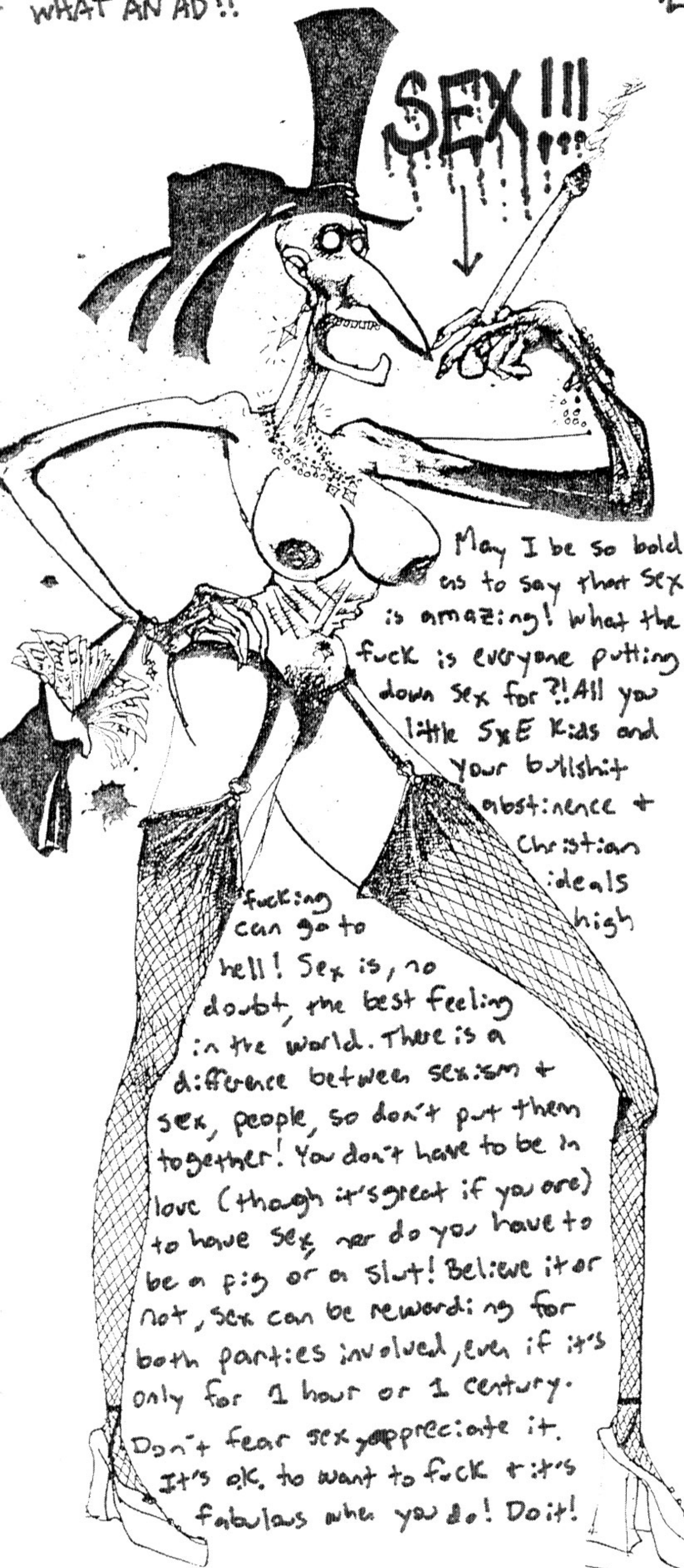
In case you are ever in Little Italy or perhaps in a place where Italians prevail, here are some handy little sayings you might want to use if you feel the need. This is no joke, people, so please use discretion when saying them because if the wrong ears overhear you, it could mean trouble. But, they also may help to get you some respect for they are signs of Sicilian tradition.

Lu sangu lava sangu- blood watches blood
Cui ti piscia, e tu lu caca- shit on those who piss on you
Lu codici e fattu di li cappeddi pi' jiri 'nculu a li coppuli- the law is made for the rich to fuck the poor
omerta- code of silence
La venica di cent'anni nun e mai vecchia- it's never too late for revenge





WHAT AN AD!!



I wrote K2 + told 'em I do free ads + asked 'em to send one since I was using some snowboarding pics. They sent me this fucking thing + said "use this as our ad in your little 'zine'; we don't have any others." ← Fucking idiots. Duh. Here you go, guys. Now send me a free snowboard to test out!!!!



← Hoover May make some ok music, but they're kinda pricks about doing interviews. Johann asked 'em to do one + they said they don't believe in doing 'em since it's promotions. Hey, guys, weren't not Spin here!! Don't tell us you don't do interviews, because I sure as hell saw one in Budget. Get real.

Hey! Let's market our band like insurance! ↴

7 GREEN DAY • REPRISE

9 LW 9 2W 13 3W



album: **DOOKIE**

track: **LONGVIEW**

10 big spins at MTV pulling Top 10 phones. Rotation being upped to Buzz Clip next week. Every US tour date selling out, with European tour skedded for 4/25-6/20. Rolling Stone "Hot" feature coming in May. Press deluge upcoming. Management: Cahn-Man Management

14 AFGHAN WHIGS • ELEKTRA

13 LW 13 2W 15 3W



album: **GENTLEMEN**

track: **GENTLEMEN**

14 big MTV spins this week. Tonight Show taped March 25. Currently on European tour. US headlining club tour begins in Detroit on March 31. Features upcoming in Details and Musician. Hot sales reports from Quakertown trend accounts Aron's and Moby Disc. Management: Justine Chiarra

"It's kinda tough being a white male these days." For a Trinity College (where I went to college) undergraduate (and please pardon the most-likely accurate overgeneralization) who is rather privileged, to make such a claim almost seems comical, if not inane. Yet, it is commonly heard on the campus of Trinity College and all over America. What one clearly sees is a trend towards a glorifying of self-determination and a reluctance to embrace collective satisfaction and being. But one must also be quick not to label an analysis of America's perceived problems in political terms or from political vantage points, for the current state of affairs has so many angles from which to approach it, that any take on the issue can be labeled either correct or wrong. To best look at how America's "public support" system affects the nation, a sociological perspective, though not completely free of political influence, should be applied.

"Public support" has many outlets in America, yet the one most closely examined has been simply called welfare. Welfare, often associated with young, black mothers who have been deserted by their husband (or boyfriend) and live in a city-ghetto, has been the subject of much debate concerning its effectiveness and cost. Welfare, inarguably, is a means to literally give money to people. Also, inarguably, the means are not the most effective and error-free, as rampant cheating, corruption, and mismanagement exist. What is argued is whether welfare breeds laziness, and whether it actually does end up helping the recipient, the U.S. Government, or the citizens of America who pay taxes to the Government. But, the fact is that welfare cannot be looked at in and of itself. Welfare is just part of larger segment of governmental "public support" which is directly tied to America's economics, politics, history, and culture.

If one is to argue that welfare encourages recipients to not do work or that welfare breeds a stigma towards change for the better, then one is only looking at part of the picture. First off, it is doubtful most recipients would contend that they prefer welfare over a paying job. Secondly, the popular notion of welfare varies greatly from the realistic state of welfare. Is the government giving jobs to people even though the jobs need not be done an example of waste in welfare? Are empty seats in a high school part of the problem? Do we believe policemen in quiet suburbs getting paid to hassle teenagers an unnecessary expenditure? The reality is that all government "public support" systems are full of waste and ineffectiveness. To run such a large and expandable country which demands "public support" is openly asking for such waste. Furthermore, this waste should be looked at and should be analyzed across the board. Conversely, due to popular culture's distanced affection for the inner-city ghetto and also crime's recent upswing in "urgency," the popular notion of welfare is receiving more attention than almost any other aspect of America's "public support" system. In other words, certain factors have made welfare a popular topic, while others topics such as excessive military spending on the Seawolf submarine construction has gone relatively unnoticed. Again, it is not

an issue of liberal or conservative, it is an issue far broader than that.

For a family such as mine, "public support" usually translates into public schooling, public transportation, and policemen. Obviously, there are other points which have been overlooked, but none of them play a significant role in my life, and that is because my family enjoys a well-off economic status. Basically, we don't need government money, though the government needs our money. Still, we receive the best "public support" available. Our hometown has the best public schools in the state, the lowest crime rate, the best public facilities (which are closed off to non-residents), a constant presence of authority (lots of police [personal note-uggh!]), and lots of VFW's/community centers. Directly related to the condition of my town generated by such a high level of "public support" is my town's over-abundance of shops, movie theaters, churches, private schools, sports teams (lower levels), and other niceties. Business is dependent upon the conditions presented to it in a given area. It should come as no surprise that areas with wealthy residents have good public systems, which draw business, which, in effect, generate jobs, thereby insuring a continuation of what is called better living. It is a simple example of successful cause and effect. Something welfare basically cannot be part of.

For the U.S. Government and middle to upper-class Americans to complain that welfare is a bad idea does not stem from a legitimate concern for the nation as a whole. It is not a concern for fellow Americans struggling in poverty that sparks the wealthy to react against the misgivings of welfare. The only reason welfare is getting attention is because America is slowly becoming less and less divided. Race lines, gender lines, even economic lines are being crossed more and more. No longer are suburbs the safe-havens they once were, no longer are malls free of rowdy inner-city kid, and no longer is the mass media only concerned with what used to be mainstream images and topics. With this line crossing comes an inevitable backlash. It is diversity, but not on the terms the "invaded" want it to be. It is a shame that America is focusing on a relatively small piece of the mismanagement pie that is "public support." True, welfare lacks a proper incentive program and employment clause to help it foster success, but what is being asked of welfare is beyond the capacity of all government aid, let alone one form of it.

The question must be put to the test: does America (a term given to those with actual power; the companies who sign government contracts, the businessmen who escape to the suburbs, the voters) truly want to change the current status of poor, minority-dominated, welfare-receiving areas? One would think the answer might be "no," since change would lead to a possible altering of the power structure, leaving those currently free from economic worry in a possible bind. If the answer is "yes," then is it safe to suggest that welfare is not at the root of the problem and it goes beyond mere \$800 checks to an 18-year old in the Bronx? So far, America has stated the answer to that last question: a resounding "no." Don't forget, it's tough enough being a white male. →END



SNOWBOARDING: clockwise from top right: Patrick ollie kick-flipping mini-snowbaord off cliff, photo: Scott Heidom. Patrick pulling a method, photo: Andy Wang. Bryon Finn with Neptune, photo: Patrick. Scott Heidom dropping in, photo: Patrick.





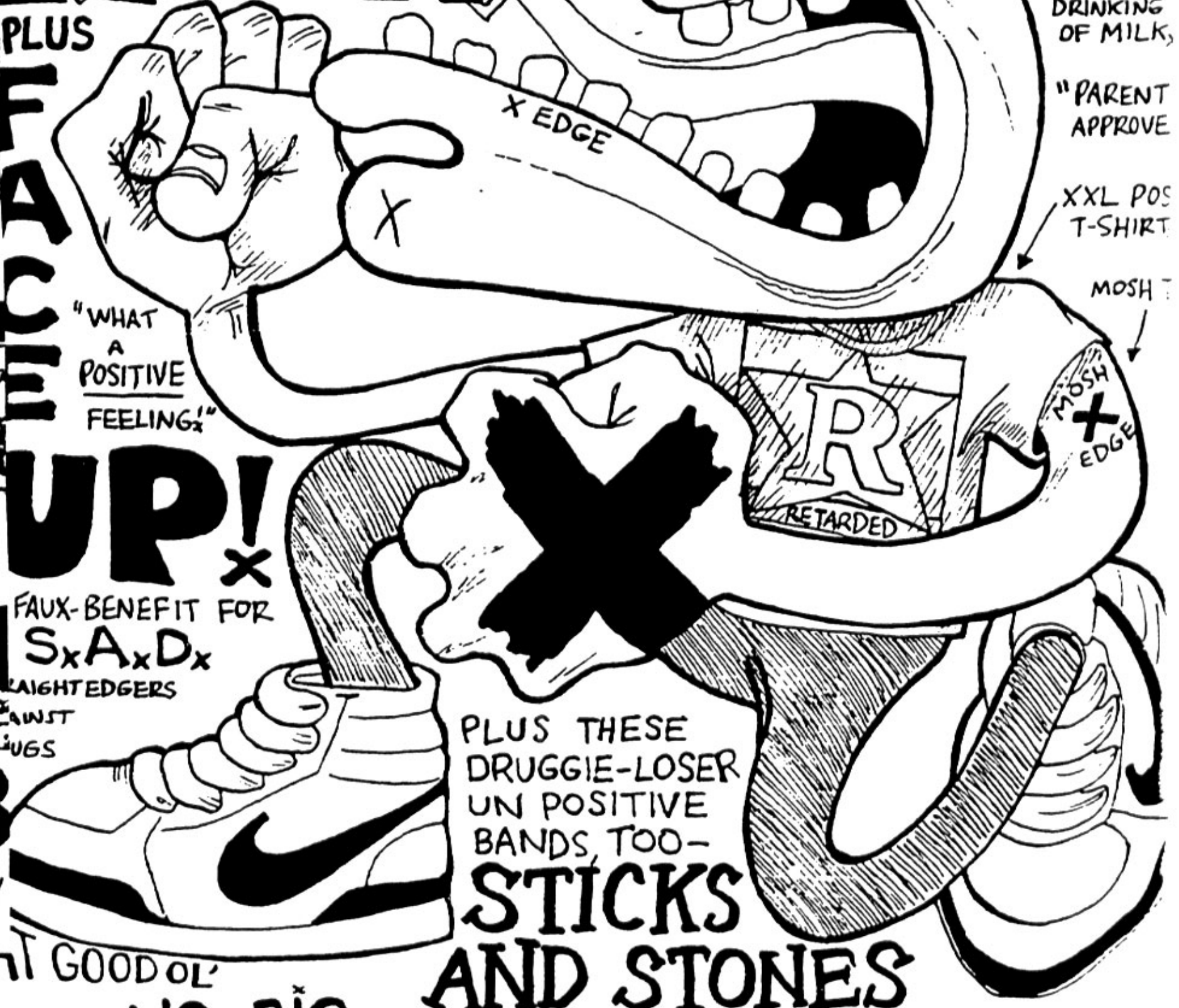
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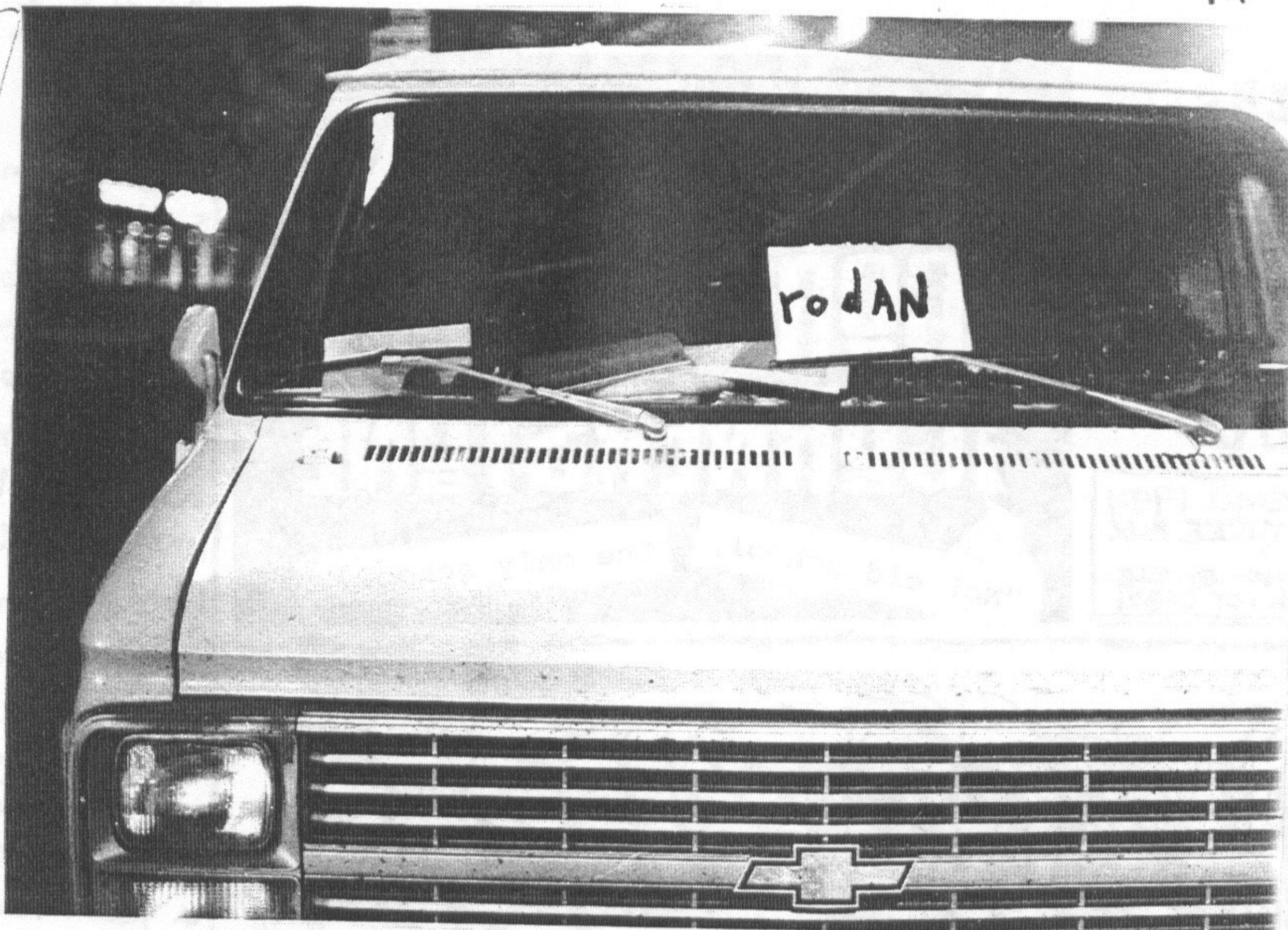


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Rodan

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Bolder *

I had heard Rusty, Rodan's new album only a couple time before I went to see them. I thought it was a pretty cool record, but they weren't one of my favorite bands until I saw them live. I was totally impressed with their approach to music, and how they could play a ten minute long song that left you wishing that it was longer. I interviewed them before the show, and my friend Matt helped me think of lame questions.

Rodan is:

BOLD

Jeff: Guitar, vocals

Jason: Guitar, vocals

Tara Jane: Bass, vocals

Kevin: Drums

insert: "interview
by
Josh Palmer
pics by Todd
Leotgren"

Tara Jane: Let's begin...

Me: OK. I usually have some questions I thought of ahead of time, but tonight I don't. I don't know very much about you guys. Where are you even from?

Tara Jane: Louisville, Kentucky.

Me: Are you touring right now?

Jeff: Yea, this is our fourth week.

Tara Jane: We finished four, we're working on our fifth.

Josh: So where have you been and where are you going?

Tara Jane: We went west, now we're going east.

Jason: Nine weeks in all...

Me: Are you headlining the whole time?

Jeff: We toured the first month with a band from Memphis called the Grifters. That was kind of a flip-flop headline thing. This is our second headlining show.

Jason: We're doing other shows with Ruby Falls, this band from New York, and a couple shows with Shellac. We're going to London with Tsunami and Eggs. That's at the end of May.

Me: Aren't there a lot of festivals going on over there during the summer?

Kevin: We were gonna do that, but we're going to be over there right before that starts, and it's not really financially smart to stay.

Matt: When did you guys start playing as a band?

Jason: This is basically most of our first band, and we played our first show in July of 1992. We've had a few line-up changes, but this is basically the definitive, final one.

Me: You played at the Working Holiday Weekend in January. How did everything turn out with that?

Jason: Yea, it was excellent. It was really fun. I got to M.C. it.

Matt: What are some bands that you listen to and that influenced you?

Jason: Just everything. We have pretty eclectic tastes. It's not just concerned with rock, but there's plenty of stuff that's rock that we love. It's kind of too numerous to even go into, you could say everything from Prince to Loretta Lynn.

Change "Me's" + "Matt's" to
"change"!

- center -

Me: Your music doesn't exactly follow the typical song structures.

Jason: Obviously, we kind of do our own thing.

Me: I was just wondering if audiences and even radio people have a tendency to react differently to songs that are longer than three minutes.

Jason: There's been a lot more radio play than we thought there would be. Rusty has actually been played a lot. It's kind of weird.

Me: How long has Rusty been out?

Jason: Since April fourth, so this is the one month anniversary of it being out. We had some festivities in Louisville and Chicago for it. We had an egg hunt, because we basically released it on Easter. When you ask us about influences, does it sound really different than a lot of stuff you guys have heard, or that you haven't been exposed to some of the same type stuff?

Me: I don't generally think about who bands sound like because I guess it doesn't really matter. For some reason I think of Pitchblende because they do some of the same type of transitions.

Jason: They have a real open end to what they want to play. There's tons of stuff. You've heard Big Black or Sonic Youth.

Matt: How do you write music?

Jason: Usually one person has written a song and it's usually pretty thought out.

Me: So somebody comes in with more of a finished product that just a guitar part of a bass line.

Jason: Oh yeah, but once you play with three other people everything changes, and that's good.

Me: So you have five more weeks of touring and then what are you going to be working on? Are you going back and recording?

Jason: Yea, we're going to do a 7" and an E.P. Then we're going to try to do a double record.

Matt: Is this place (the Main Event, a kind-of yuppie type sports bar) pretty typical of the places you've been playing?

Jason: It's totally untypical. It ranges from stuff like the Black Cat to smaller places. We played a coffee house yesterday. Generally, it's been fairly well-equipped bars that have all different kinds of music. This is kind of more like a sports bar.

Matt: How's the "scene" in Louisville?

Jason: There's a large group of people who are really interested in music. People are really passionate about music and local bands.

Me: So do you ever get and stupid reactions from people who expect more typical "punk rock"?

Jason: We didn't know what to expect, especially on the West Coast and stuff. Surprisingly, a lot of people have been familiar with us to begin with. We've gotten a pretty open-ended response. There's been a few places where kids were like, "What the fuck," but not generally.

Me: Is this the first time you've been on a fairly long tour?

Jeff: We've done several week long tours, and we toured one month last fall.

Jason: It was October.

Jeff: But this is our first extensive, all-out tour. Most of our week long tours took us to the East coast, but this is the first time we've been to the West coast.

Matt: So have you been having fun?

Jason: If you like what you're doing it's not a drag.

Jeff: One of the main reasons I'm involved with this is so that I can travel. So yea, it's a good thing.

Tara Jane: The only drag is the hours between when you get to a club and when it's time for your set.

Jeff: There's nothing to do.

Me: Especially here. So does anything suck about touring?

Jason: When your van explodes in the desert.

Kevin: That's probably the worst thing.

Me: I take it that happened...

Jeff: Our van blew up three or four weeks after we had it, when we were in the desert crossing the Arizona border.

Me: So what did you do?

Jeff: We slept in it and waited for a wrecker.

Me: How did you call the wrecker?

Jason: Hitchhiking, miles of walking, dodging snakes, etc.

Me: So you had to leave all your equipment in the van?

Jason: No, some people stayed each time. There were trips.

Kevin: Through the grace of certain we put a new engine in the van in Tucson. SP?

Me: So this tour is probably not much of a money making venture?

Jason: Actually, monetarily, the last few weeks have been much better. We're finally paying the rent.

Jeff: Which is all we really want to do.

Matt: What do you guys do for a living?

Jason: All kinds of shit.

Me: I guess when you get back you'll be looking for new jobs?

Jeff: It destroys your normal life. It basically means washing dishes, which isn't a bad thing at all, actually.

Kevin: Or if you can latch on to a cool record store owner who understands you want to go on tour, and then you still have a job.

Jason: Some of us do freelance photo and art junk. There are ways to do it. I think it's portrayed as a major drag to go on tour, but if you want to play music it's not a drag. There's lots of driving and a lot of boredom in certain areas. Like if you get somewhere and you have nothing to do. But we have a lot of friends in a lot of places. Nice people make us dinner and take us to museums and forests or deserts.

Me: How booked up are you this tour? Are you playing every night?

Kevin: It's almost necessary financially.

Jeff: Also it's kind of a drag to have an off day.

Me: I'm sure you never get sick of playing, but do you ever get really tired?



Kevin: We get second winds. We have a really good show and we're like, "Wow, people are interested in what we're doing!"
 Jeff: Also, we know what our songs like and how they're supposed to be played, but by the same rite it never seems like we're going after the same thing every night. It's like it's altering. We have a certain standard but it's very explorative. That's how I maintain a certain level of sanity every night.

Me: How much have your songs changed over the tour?

Kevin: They're a lot better now. I don't think the whole song ever changes, but individual parts do and when your confidence builds up it gets tighter and stuff like that.

Jason: Plus, generally we're playing to new people every night and that's exciting. It's always really great to try new stuff with people.

Me: How can a crowd react that's cool?

Kevin: They can clap after we play. That's a nice thing.

Jason: People react in all different ways. If a crowd's really not on our side we can tell, but it doesn't make us freak. You don't have the right to go somewhere and expect people to like your band, but it's great when people are into it. We've had way fewer shows lately where people were like, "Whatever..." and it's great because it's unfair to expect anything. I usually think it's the worst thing when a band is like, "Oh, you don't like us, well fuck you. We're just gonna not care." There's been times when I've gone to see a band and I've been into them and the rest of the crowd hasn't. You have to think that that in a crowd there's one person that totally wanted to see you, and you could end up letting them down.

Use as a blown up quote. Good line...



Nice, arty shot... good lighting...

THE FUCKING END!

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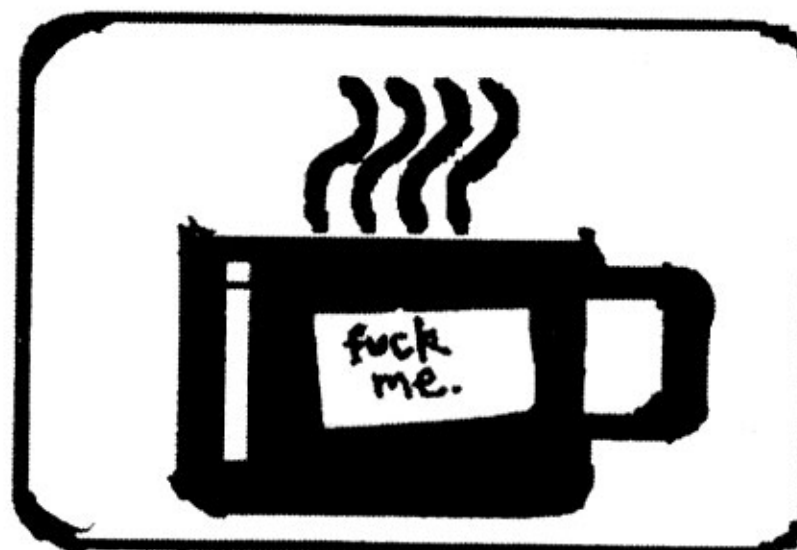
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LET VIEWS SHOWS

by Patrick

Damage, Inc....The Sting, 3/9/94-

My first experience with a tribute band, but since it was free and I like Metallica songs, I figured what the fuck, let's go see 'em. Of course, the place was rather sparse and full of 25 year old losers with wispy moustaches and bad haircuts, but who cares. Anyway, the Metallica tribute band had tons of stage props and explosives, including drum risers 10 feet tall (no joke!), so that made it kinda exciting. Still, I got bored fast because they weren't playing any shit off "Master of Puppets." They said they drove all the way from Detroit in the blizzard to play the show, so I felt bad for them, but guys, get a life! I will admit that any guys who can play Metallica stuff have to be fast and good, but I wasn't floored.

Urge Overkill, Eugenius...Toad's Place, 3/17/94-

Guests lists are cool as fuck. \$15 for this show? Hell no! Anyway, we walked in just as **Eugenius** seemed to get going, so that was cool. **Eugenius** impressed me, and sounded way better live than on recording. Good rocking stuff and some people actually seemed to appreciate them. **Urge Overkill** came on after too long a wait, but all the 16 year old boys in baseball hats didn't seem to mind. Sporting some nifty outfits and with "UO" or "U.R.G.E." on everything they owned, they had a nice visual look (except they're ugly as fuck). Musically, **UO** were alright, mixing old and new songs, with the ones off "Saturation" being the most crowd pleasing. Blackie was rocking and is great to watch him play the kit. A few Neil Diamond songs livened things up, as did the outfit change for the encore, as they came back out with just vests and huge medallions. Pretty cool show, if only for the cheesy schlock of **UO** and the fact that I didn't pay.

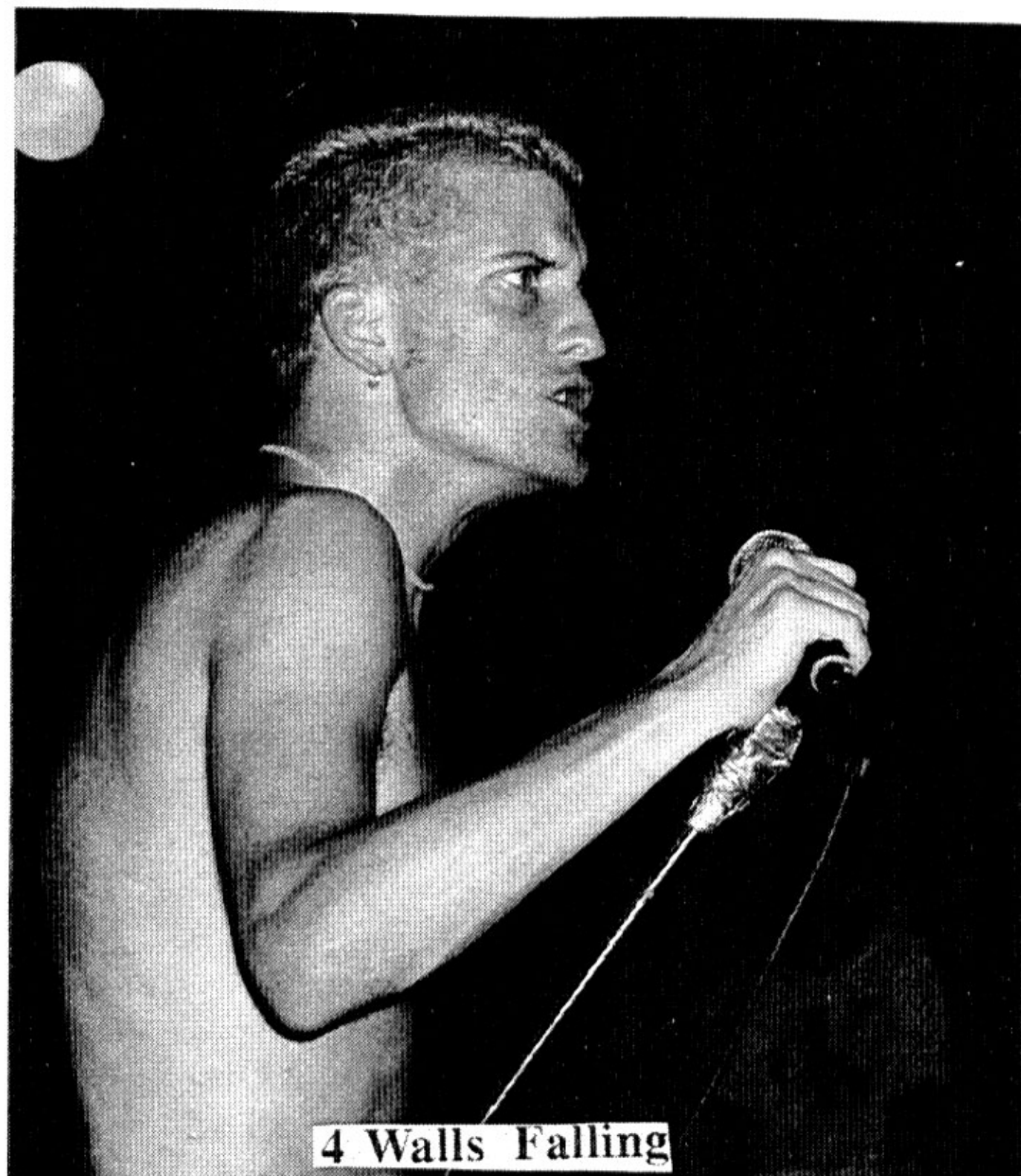
Jawbreaker, Mi6...Studio 158, 3/22/94-

I hadn't been back to 158 in a long time, but I must say that the sound system was real good, though some form of stage wouldn't hurt, either. Nice to see 158 is still one of the punkest place in CT (\$5 door), and it was cool to see people I hadn't seen in a while. **Mi6** just got going as I entered, and after putting them down for their Fugazi show, I will honestly state that they sounded pretty rockin'. They got Soren (ex- Milk Toast, Silence) as a second guitar and he helps the sound. Good punky, rock feel to the set, though I couldn't even see them over the crowd. **Jawbreaker** screwed around a bit then casually started their set as the 175 (?) people or so jammed around the space they were playing, and I was lucky to get a chair to stand on. From the start, **Jawbreaker** seemed kinda mellow, but it was a cool, friendly feel, and with the exception of one complete idiot trying to be tough, the crowd was digging it. Blake and Co. went through a bunch of songs, playing shit from all their releases, including the new "24 hour..." which I haven't even seen yet. They were good, as always, and everyone seemed to have a good time. As **Jawbreaker** gets more and more popular, I can only hope they stay punkish like they are now. Really good show, especially at the end of the set when they went crazy. I gotta admit that I was impressed with the turnout on a Tuesday night, and the job the 158 crew did. Lastly, Chris of **Jawbreaker** sure is good at that Tascam video bowling game.

Grip, 4 Walls Falling, Sensefield...Studio 158 4/8/94-

Can't remember the last time I went to an actual all-hardcore show, but I like Studio 158, heard the bands were good, and had some time

on a Friday night. **Sensefield**, on **Revelation**, weren't a hardcore band, though I'm sure they get put on HC bills because of their label. A bit too "rockish" for me, **Sensefield** seemed to be in the middle of the road all night, keeping any talking to a minimum, and generally not inspiring anyone to move much at all. OK set, but when I think about all the bands I've seen over the years, they'll just be another forgettable dot in my memory. On the other hand, **4 Walls Falling** really impressed me. Though they looked banged up as all hell and were tired from a 9 hour drive, they sounded great. The singer of **4 Walls Falling** was a maniac and kept everyone focused on the band, as he let his emotions flow in odd dances and convulsions. Despite the fact that we, as a crowd, were rather sedate, the music was powerful and had some good twists on the traditional HC power plays. Finally, I expected the singing to be full of tough-guy lyrics, backed by a macho voice, but the singer was very political and screamed like old **HR** at times. Check them out! **Grip** sauntered in late, having just arrived as **4 Walls Falling** was ending and as many people were going home. Still, about 60 people saw **Grip** play, and, considering the drive they had and the casual mood in 158, they were OK. The lyrics were kinda corny in that HC vein, but **Grip** seemed pretty heavy and the 2 guitars mixed well. After seeing pictures of **Grip** in fanzines, they didn't look at all like I expected, for they didn't have any X's all over them and stereotype **SExHC** looks to them, so that was good. Finally, \$7 for this show was a bit steep.



4 Walls Falling

Voodoo Glow Skulls, Spring Heeled Jack...Studio 158, 4/10/94-

First off, sorry to **Big Mistake**, I didn't get to see them because my ride had to split. Anyway, a rainy Sunday matinee wasn't the best conditions for a ska/punk/HC show, but the kids turned out (why do I feel old at 22?). The **Voodoo Glow Skulls** played first because they had a gig that night in NYC, so they moved through 10 songs or so, but not in a hurried way. Almost everything they played was off "Who Is, This Is?" and they did the songs to a T. It took the use-to-bands-they-know crowd a while to heat up, but soon everyone was rocking. The horn section of the **VD Glow Skulls** was killer. Nerd power! **Spring Heeled Jack** stepped up next and had the local crowd skankin' and hoppin' quickly. As usual, **Spring Heeled Jack** was on top of their straight ska game, powered by their horns. The Jacks usually don't disappoint live and this afternoon was no exception. Cool show.



Rain Like The Sound Of Trains

specifically bands coming from a certain city located between Maryland and Virginia. Though the crowd was small there was a friendly vibe in the air, and while some of this may be attributed to Studio 158's cool atmosphere, I believe that the band's occasional joke and smile was the main reason why I actually felt comfortable at the show. More bands should take note- a little friendly communication can go a long way.

4 Walls Falling, Deadguy, Iceburn, Holy Rollers, Thinner ... Tune Inn, 6/24/94-

The first night of a HC fest happening at the Tune Inn. Decent turnout and not a bad price at \$8 for 6 bands or so. I thought **Thinner** had broken up, so it was a pleasant surprise to see this CT band which I had only heard about here and there. I thought they were pretty good, not coming across as exceedingly heavy nor emo. I will suggest to the singer of **Thinner** that he has to learn how to hold a microphone: hey, buddy, it may be cool when all these

emotional singers hold the mic sideways, but any fool will tell you that the device picks up noise coming directly into the top of it, so I couldn't even hear you at all. You looked neat and all, but it wasn't very practical. The **Holy Rollers** played next and made a good case for calling it quits. Exactly why they were on this HC bill is beyond me, and a feeling of pity overcame me as I felt they were disgustingly out of place especially after remembering them play the DC Space 5 years ago. They have a totally new line-up with the ex-**GWAR** drummer being the best aspect of it all. It's not that the **Holy Rollers** sucked, far from it, but they don't seem to be going anywhere anytime soon. More people came back in to see **Iceburn**, though I got the feeling they watched them only because they were on Victory and Revelation. In **Iceburn** style, the guys (complete with a bongo/drum player who added a great dimension) played straight through their 30-minute set that ended up being as much a jam as a string of songs. I could pick out a few bits from "Hephaestus," but was more impressed by their playing and musical abilities. Great set. **Deadguy** from New Jersey, featuring ex-members from **1.6 Band** and some other bands, were refreshing to see because they play all-out-attack HC that avoids the slow, thick, oh-so-soulful HC style I see way too much of here in CT. **Deadguy** was all over the stage, spitting, running, and thrashing through their fast songs. They have what more bands need: speed! Finally, by 12:45 or so, **4 Walls Falling** took the stage to a relatively smaller crowd, since a lot of kids had to go home due to their curfews. Anyway, I was impressed by **4 Walls Falling** at their Studio 158 show, but this show they didn't rock my world. Maybe because at 158, the place was small and there was a more friendly feel to it, but I got the feeling **4 Walls Falling** just went through the motions. I can understand if it's late, if kids have left, and if you're tired, but you still don't have to stand there like statues (with the exception of the singer). I fucking hate that about bands today: band members face the same way for the whole show, and nowadays they tend to face away from the crowd and towards the drummer. What the fuck is up with that?! Hello, Mr. Guitarist, I'm over here! I made the

Rain Like The Sound of Trains, Pageant ... Studio 158, 4/14/94-

Good show even though **Fifteen** never showed up for whatever reason. Wish we coulda got some \$ back as we left, but that's OK, this place is cool. **Pageant**, led by a outspoken red-head scenester who used to be in **Maude**, was a breath of fresh air in CT for me, though perhaps the air was a bit convoluted at times. Very DC-ish in the **Hoover** vein, **Pageant** would sometimes get rocking, but considering the somber mood of evening (everyone was sitting down), the over-my-head lyrics left me a bit lost. Not bad, but I hope they don't get overly concerned with expression and still have some fun. **Rain Like The Sound Of Trains** has been a favorite of mine and is just recently getting on a roll. I'd still pay \$ just to see Pete play guitar by himself, but the band really seems to cook as a unit now, and Bobby Sullivan adds a perfect piece to their puzzle as a singer. My question is why the fuck didn't they play longer?! 7 songs? Shit! Jam it out! I guess they have tons of new material and if you appreciate excellent musicianship in a band, then check these guys out. Finally, I must add that **Rain Like The Sound Of Trains** showed some detectable hints of happiness and humor, something that I feel seems to be lacking from many bands today.



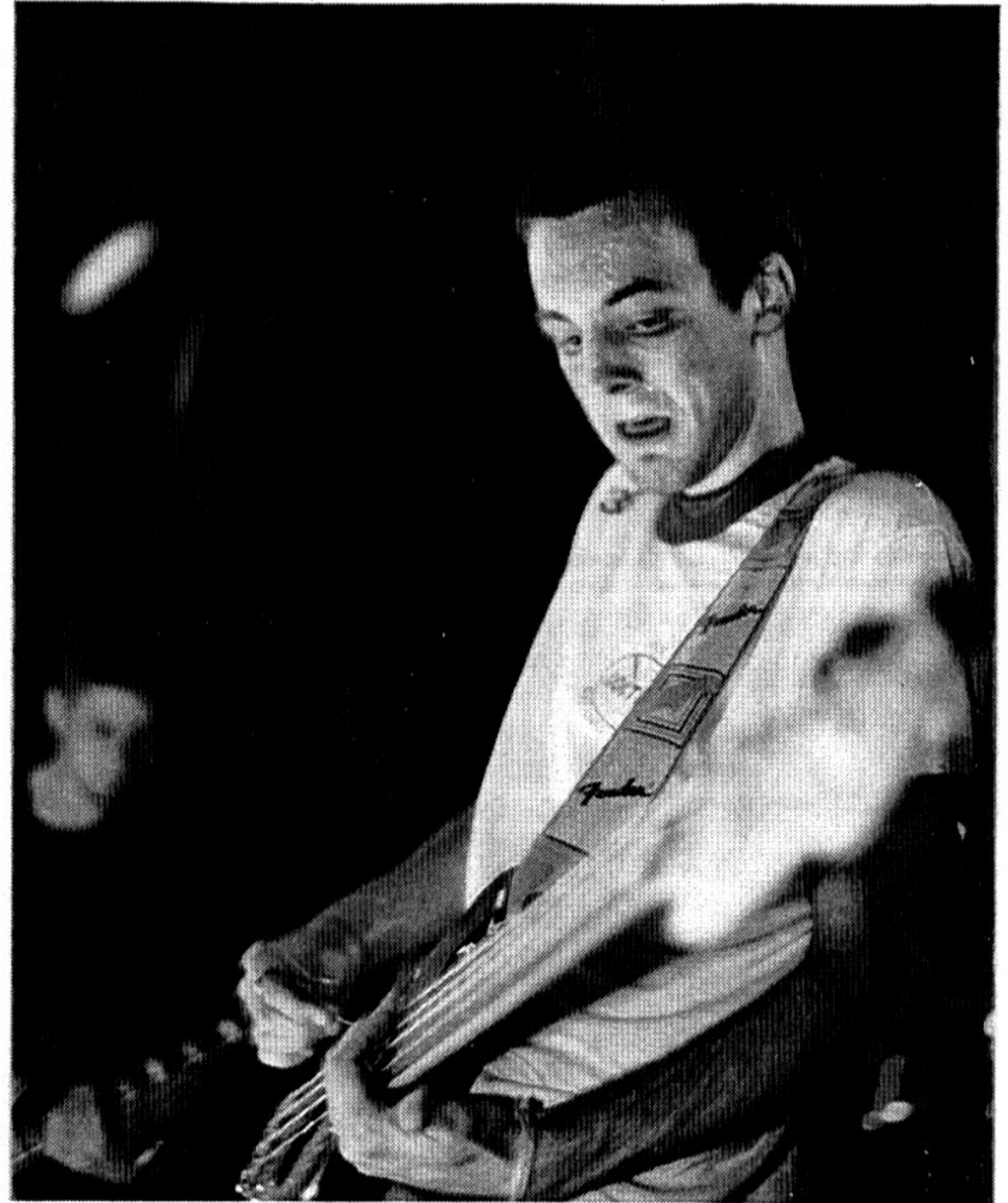
Deadguy

effort to come out and see you and paid my money, so if you're not gonna smile or move, at least let me watch you play guitar and see how you play your songs! So, to **4 Walls Falling**, it's not my fault you signed up to play this show and drove 9 hours for 7 songs, you should've figured out that was a dumb move to begin with. But if you are gonna show up, don't get pissed at me, because I'm still there, unlike the other people who left to go home. And while this may stretch your tolerance, I still like it when bands actually talk to the audience and try to communicate in a friendly manner beyond telling me what some songs lyrics are all about. Thus, it was a good show, but showed me just what the fuck is wrong with HC today.

Endpoint, Split Lip, Buzzoven, Damnation ... Tune Inn, 6/25/94-

2nd night of the HC fest, and before anything else is mentioned, I will say that Fernando deserves some credit for getting this together. Since the night before went late, we logically figured to come a little later so as to see the bigger bands and not get worn out by the local ones. But since logic has nothing to do with HC shows, **Falling Forward** and **Shift** had already played by 9:30. Fuck! Why the fuck would these two good bands go before **Damnation** (a shitty metal band from DC featuring the guitarist from **Worlds Collide**) and **Dismay** (a local band everyone's seen 10 times over)? I watched **Damnation** for a minute and realized I had just wasted 60 seconds of my life. **Buzzoven** took their time setting up and inspired only a few people. While they sure as hell looked nasty and ugly enough, and their music was thick and furious, I certainly don't need to be spit on by the singer and told to fuck off because I wasn't moshing or what have you. **Buzzoven** may be good in their own element, but they sucked here. Waited for **Split Lip** to play and they were quite good. Though I'm not exactly sure of the band's history, **Split Lip** didn't come across as your normal HC band and I liked that. They were rather tight and seemed to maintaining a good spirit throughout the set. The singer even cracked a few jokes, there were some guitar solos, and there was sparse moshing, so I thought their set was cool. **Endpoint** finished off the night by playing a very good set that sounded 100x better than on record. Comprised mostly of "Aftertaste" material, **Endpoint's** playing was emotional and heavy, led by the HC icon, Rob. But what struck me most about the **Endpoint** set was not that it was the last tour they were on, but the kids up front who treated Rob like he was a god of some kind. Let me clarify myself by saying Rob does not overtly act godlike, and, in fact, it is his willingness to let himself go and embrace his feelings that makes him so admirable and likeable. What disturbed me was the look on the faces of the girls who cluttered the stage, and seemed to bend and curve with every **Endpoint** lyric. They were crying, holding one another, screaming the lyrics, not in a Beattlesque fashion, but as if they were

the singer in the band. For those of you who have seen **Endpoint**, you know what I'm talking about. I have heard many anti-sexist speeches at shows, just as I have heard many anti-tough guy speeches, but when Rob gave them, I had the strange feeling that these girls felt Rob was going to save their world. I honestly think it is great that a HC band can play such a role in kids' lives, but I also honestly believe these kids are investing too much of themselves into something that cannot stop the inevitable by itself. This was proven when a local New Haven HC tough guy went flying into the crowd during **Endpoint's** last song even though no one was moshing. He, unquestionably a huge person, literally crushed some small girls up front. As the diver walked off, the girls up front looked to Rob as if he had control over the situation. Yet, Rob just stared. So as a girl held another who was crying, I suppose from the pain of being hit, and glanced at Rob with eyes that seemed to say "well, aren't you going to help us, aren't you going to get that guy?," **Endpoint** finished their set and walked off stage, as if indicating to the young HC audience that you must find your own answers in this scene and you can't depend on others to provide them.



Split Lip photo: Bernie

Undertow, Unbroken, Phallacy ... Tune Inn, 7/11/94-

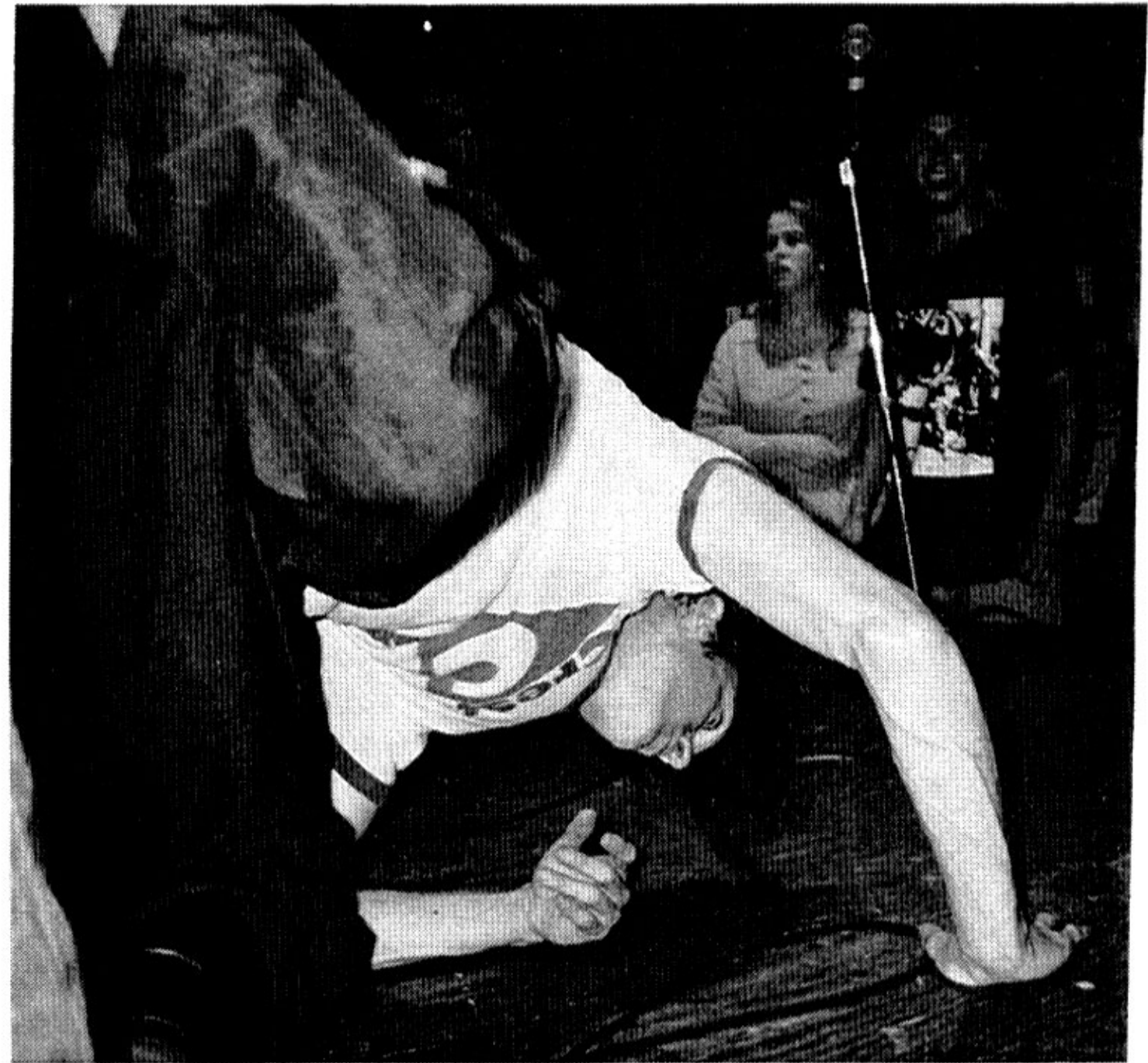
Alright! A HC show for only \$6 at the Tune Inn?! Good job to those who put the show together. The show started early, around 6:30 or so, and I walked in on some band that sounded like thrash metal or something. Good thing I didn't get their name. **Phallacy**, out of Staten Island, NY, certainly were fucking rad. They were jumping all over the place, screaming, yelling, and even pig-piling one another as they played! I always like a band that goes nuts no matter what the crowd is doing, and they espoused a hard yet fun attitude, too. Musically, they played East Coast HC that was basic but still enjoyable. Since so many bands pose and play slow mosh shit, **Phallacy** was a nice deviation. Went outside to enjoy the nice sunset, then checked out **Unbroken** from Cali. Johnny T says they suck on vinyl, but they seemed to be OK live. Sporting two look-alikes on guitar who resembled 50's gang members, **Unbroken** went through a set of conventional HC tunes which I felt relied too

heavily upon start/stop techniques for transitions. I'm not sure how long these guys have been playing, but they sure could use some more work or ability. No offense to the bassist, but **Unbroken** could use one with originality. Their mosh parts were typical and I could see the HC formula on the blackboard. Not a bad band, but stick to the fast HC that fucking thrashes! Finally, **Undertow** jumped on stage and rocked hard! Since this was my first time seeing these guys, I could tell from the guitarist's style that he has taken after Pete from Verbal Assault fame and the drummer had on a Sonics shirt, so I knew I'd like 'em. **Undertow** blasted out of the gates and never looked back, as they were fucking all over the place and the 100 people or so really seemed to like it. Halfway through their set, as if out of nowhere, the crowd went nuts and pig-piled the mic with close to 20 people flooding the stage. Great set by **Undertow**, and it just proves that HC is best seen and heard live.

New Music Seminar ... New York City, 7/20-24/94-

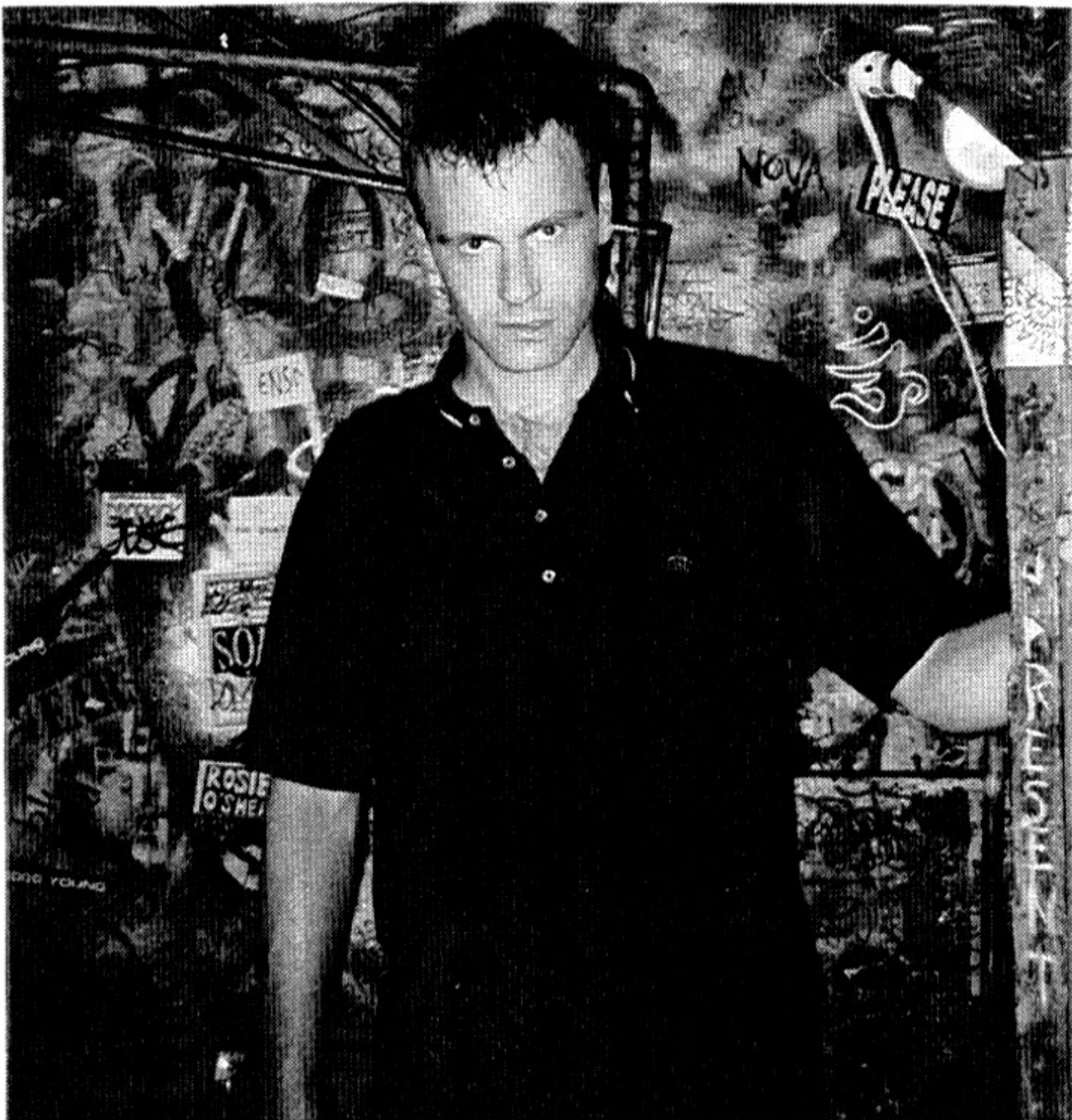
The NMS is a music seminar held in the Big Apple each summer that is supposed to be a showcase of young, up and coming bands as tons of 'em play all over in the span of 5 days or so. Of course, the reality of the situation is that every fucking alternative band in the world is signed nowadays and the NMS is a huge music industry inbreeding session where bigwigs schmooze one another. Why did I go? Well, no, it's not very punk, but I went to meet some people I had written to and also to get free shit that they always give out at the exhibition halls. I could go on endlessly about the thing since there were panels, celebrities, sights, and such, but I'll talk about each night when I saw bands:

Wednesday I went over to the Wetlands on the Lower West Side to see **Garden Variety**. Outside, I talked to Ernie from **Black**



Chokebore

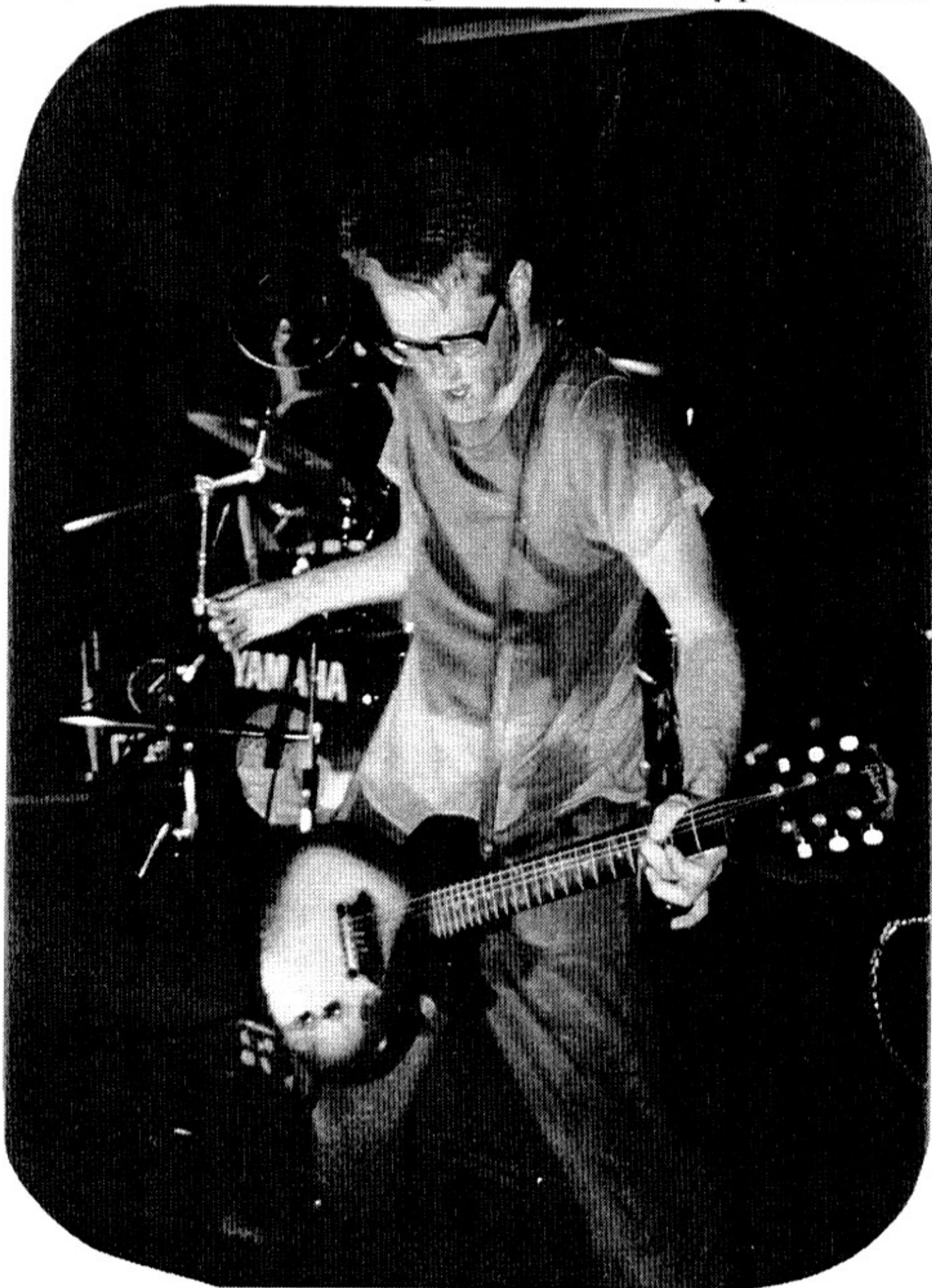
We left before **Samiam** played because we wanted to get over to Am Rep night at CBGB's. We walked in as some band was jamming away, causing me to jam my fingers in my ears. We thought they were **Chokebore**, but it turns out they were **Gin Mill**, a band on Wreckage. I guess the show started late, so I was pissed we missed **Samiam** for these guys who certainly were no gem of a band. Spotted some members of **Deadguy** (cool NJ hardcore band) and then strategically positioned myself by the side of the stage for **Today Is The Day**. Honestly, I thought they kinda sucked on record and I felt this Tennessee band had too much noisy crap going on to like them on their 7" or the "Clusterfuck '94" comp. Well, of course, Am Rep bands were made to play live, and **Today Is The Day** were fucking amazing! These three fuckers promptly ripped CB's to shreds, both in visual and audio. The bassist and drummer really worked perfectly together, and Steve (vox/guitar) used their rock-steady flow to go absolutely crazy. He was swinging his guitar way up, jumping all over the stage, spitting at people, and basically rocking to hell and back! **Today Is The Day** is now my favorite live band, and I don't care if they only put on a special exhibition just because it was Am Rep night in NYC. Only drawback was that they played too short! Here is a message to all bands: if you are rocking, then keep playing no matter what (of course, if you suck, stop soon!). Next up was **Chokebore**, another band that didn't impress me on tape, but sure as hell did live. Any band from Hawaii gets a thumbs up from me, especially if their singer stalks around the stage like a maniac and then proceeds to throw himself on the floor like a fish dropped in a boat! Ouch! Odd mannerisms, heavy drumming, and gallons of sweat characterized **Chokebore**'s set, so I really liked 'em. **Hammerhead** took their turn next and certainly were not short on aggression and sweat themselves (to say nothing of drool all over the mic). CB's was disgustingly packed during their set, and even though **Hammerhead** may have played a bit too long, they did indeed serve up their brand of heavy rock quite well. Finally, the **Unsane** (who aren't on Am Rep) got rolling, but by 2:00 am, I had about as much thick, loud music as I could take. Nothing against the **Unsane**, because I do like them, but a human being can take only so many Am Rep-ish trios, all of whom are trying to destroy my hearing. Long night, but I did get a **Today Is The Day** t-shirt for \$10 and it looks rad as hell. Oh yeah, I met the music editor from **Melody Maker**, who was drunk as fuck and loved it all!



Steve of Today Is The Day

Train Jack for a bit and he says they'll be on tour with the **Bosstones** for a while. Anyway, the Wetlands is a really cool place, sort of an eco-club with a nice atmosphere to it. It was really fucking packed already (8:30) and I only got to see 3 songs by **Garden Variety**, but they were pretty good. This trio played melodic punk hardcore with some odder parts thrown in that sometimes broke up the flow of the songs. Still, they seemed into it and certainly interested me to the point where I'm gonna go see 'em again.

Woke up, got out of bed, dragged a comb across my head (hope this doesn't sound like a Beatles song). Thursday didn't have too many good bands playing, so I decided to make it any easy evening and go see **L7** at the Academy at Times Square. The Academy used to be a nice theater at one point, balcony and all, but now big shows happen there. The **Voluptuous Horror of Karen Black** opened the show and I really dug 'em. More theatrics than band, Karen and her fellow stage members wore only panties and had



their bodies painted all different colors with bizarre costumes. Musically, they were like ACDC acting funny as an odd woman sang out of key about dumb things. On guitar was Samoa who used to be in a band with HC producer Don Fury. Too much wacky shit happened during their set to mention it all here, but I'd suggest checking 'em out for something different and fun. You may even get to see paint eggs splattered between her legs as she does a handstand! Yum! I got closer to the stage (I mean, barrier) for **L7** and was excited to see them for the first time. Taking a break from Lollapalooza, **L7** had extremely shitty sound, but the crowd didn't seem to care, they loved it. Though most of their new songs suck ass, **L7** did play "Shove" and "Right On Through" for us older fans. A few bad jokes ("I'm having a bad pubic hair day"), funny stage antics (luggage getting tossed at them by roadies), and a long set made it a good set, overall.

Friday was record shopping day in NYC, so by the time I met up with Jim Testa of the incredible Jersey Beat, I had walked 18 miles. Well, fuck my fatigue, what's important is that I got to see **Mercy Rule** at Brownies and boy were they good. Jim later told me they were a buzz band in the industry now and that's why so many people were there by 7:45, but at least they're good enough to get the attention. A trio led by a female vox/bassist, **Mercy Rule** had a really good sound to them, and I appreciated the guitarist who used a thick sound to get some heavy sounds and good chuggas-chuggas,

if you know what I mean. Not a HC or punk band, they sounded like a band who came from DC yet hadn't wimped out with the years. This band should be on Dischord to set the rest of those bands straight, but instead they're now on Relativity or something. Look out for **Mercy Rule**. The **Karl Hendricks Trio** was up next and were too wimpy for my liking. Soft, power pop that didn't have enough power or pop. Said goodnight to Jim and went back up to 171st to sleep with Storey.

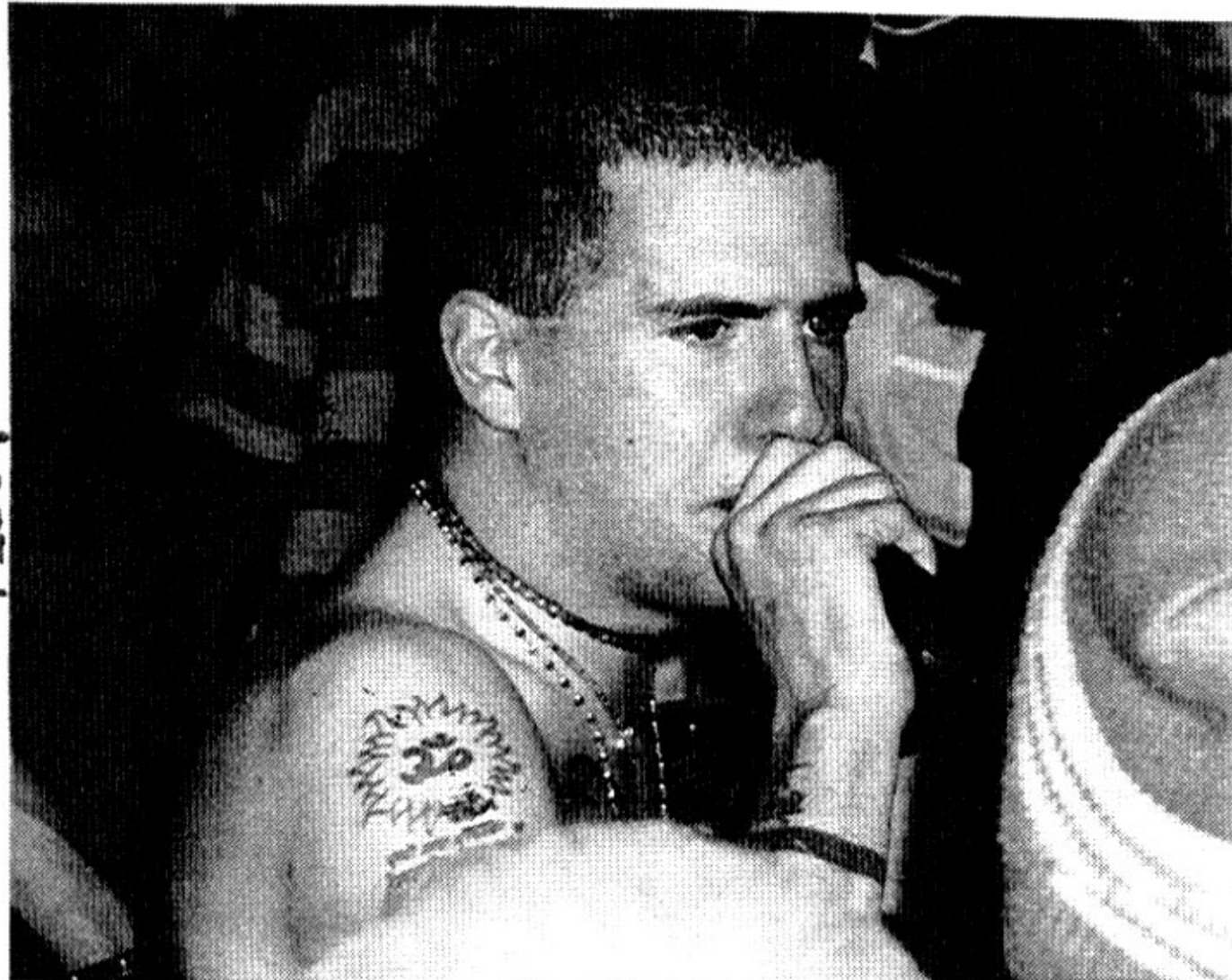
Saturday I was supposed to meet Jim and Storey and go see **Juliana Hatfield** in Central Park for a free show, but of course it rained. Then it stopped. Then it rained. Then it stopped. Then it rained... you get the picture. After a while, I said "fuck it" and left. **Hatfield** is boring as fuck anyway. Took the 7:07 train and went home.



Doc Hopper photo: Jim Testa

PATRICK SAYS: I don't know exactly why, but HC punks hate sports. Fuck 7 seconds, I like sports. I love a good game of hoops, I love the Seattle Sonics, I love the Yankees, the Redskins and Rangers! I was voted best male athlete in my high school, so don't think all athletes suck. Get outside + exercise you fat fuck!! Yeah!!

Johnny T's Sparse Live Reviews



108, Snapcase, Sleeper, Faultline... April 2, Studio 158- Damn, there was a lot of fuckers at this show. I walked in during Faultline who sounded halfway decent anyway. Pretentious as all hell, but decent. Sleeper played and blew me away live but the 7" I bought just blew. Snapcase played next, sending the crowd into a frenzy of kickboxing violence. They were pretty good, but I couldn't hear the singer. 108 played and were every bit as good as I'd hoped, running through songs from both albums and a cover of "No Spirit, No Surrender." The show was crazy and I enjoyed myself.

4 Walls Falling, Grip, Sensefield... April 8, Studio 158- A surprisingly good turnout for these bands. Well, one thing I like about Studio 158 is that people always have tables of records, zines, etc. which usually doesn't happen at shows around here. Sensefield played with a Pearl Jammy feel that didn't do much for me. 4 Walls Falling were tight, heavy and all around delicious as they ran through a variety of their repertoire. Grip were late, tired and unenergetic, yet still were good. Great band live. What a rockin' show that was!

Lifetime, Alloy, Sensefield, Endpoint... April 9, Tune Inn- Resurrection was booked for this but they never showed, go figure. Since Rob Fish has been spending so much time touring with 108, rumors have abounded that they (gasp!) broke up. I don't know for sure, your guess is as good as mine. Anyway, I arrived during Sensefield, whom I had seen the night before. Nothing too interesting there. Before Alloy took the stage, I met up with the Outside Bros. and they told me how Endpoint had stopped by to play earlier and that I had missed 'em. Fuck! (while on record Endpoint is yucky, live they are very good). Oh well. Alloy played and were pretty damn good with a pasta-core kind of feel. Cool. Ahh, my highlight band was next. Lifetime didn't kick my ass or anything, but they were good nonetheless. A decent show overall. I was also surprised that, considering the bands, there wasn't a bigger crowd. I heard that all the CT kickboxing crew went to a fuckin' local bands show at a skatepark?! Their loss I suppose.

7 Seconds, Lifetime, and some others... April 29, Tune Inn- Since this show was so long ago, I sorta forgot most of the details. One thing I do remember is talking it up with Fernando (he runs the Tune Inn) because he didn't like some of the comments from issue #3, where I referred to his financial practices as questionable in the past. Well, fuck, if I think \$10 is too much \$ to pay for Supertouch then I'm gonna fuckin' tell it like it is. The number of show reviews we do is enough of an advertisement for his fuckin' club. Enough childish feuding. Lifetime was good as usual but the crowd was indifferent. 7 Seconds played and rocked pretty hard, playing all the classic SxE anthems from the old days. The crowd ate it up and went back for a couple encores of "Walk Together..." and "99 Red Balloons." Entertaining show except for the bickering that started it off.

Iconoclast, Actionairies, Opposition, others... June 10, Studio 158- It all started with 2 new CT bands, Joy Pig and Another Look. Both played that party punk pop stuff with ... well, both bands need some work, let's just say that. Opposition kicked ass as they sounded better than their demo. The bassist was funny as all hell, too! The relatively unknown Actionairies played next and turned a few heads with their UOA style of noisy punk from Chicago. Iconoclast went on and were fuckin' great. What else can be said? They rule.

Up Front, Ashes, Sunspring [Grip], Shades Apart... July 1, Studio 158- On paper this show sounded great. This time, I knew all of Ashes' music, as well as Sunspring's. I had just heard the Shades Apart cd and loved it. And who would miss the momentous Up Front reunion show? When we got there it was a different story. Nothing about this show was inherently bad but everything about it was just plain mediocre. Perhaps it was just me, but from the soundsystem to the bands to the crowd (especially the crowd), it lacked any genuine energy. Shades Apart were average at best. Then Ashes came on and Brian broke a string during the 1st song, and the rest of their set seemed ruined because of this. Sunspring experienced the same problems of bad playing and little crowd interest. Up Front was down right funny because they were so damn old school. Oh well.

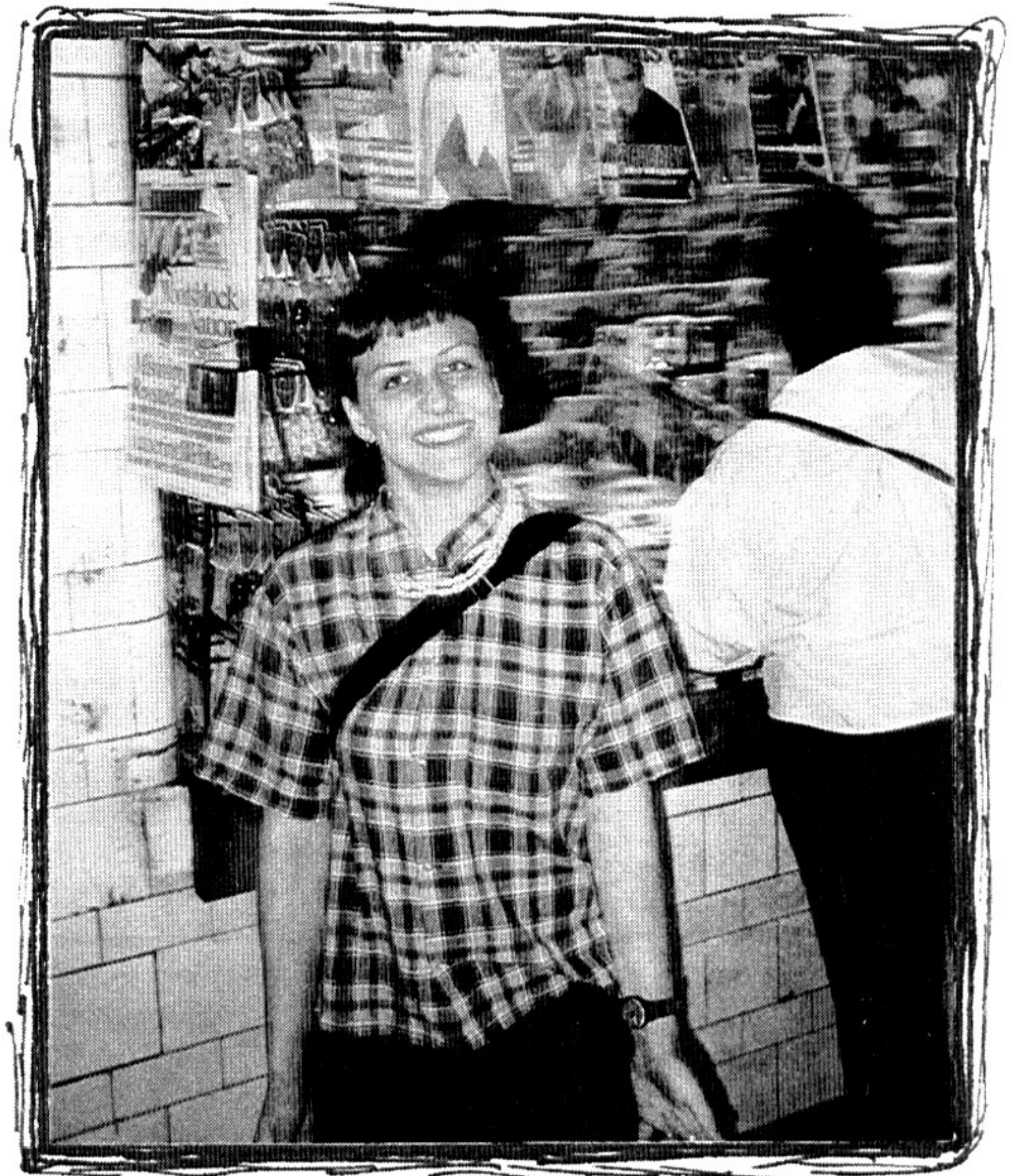


Justine DeMetrick

...photographerextraordinaire...

[Disclaimer: below is one of those interviews/profiles you'd read in Rolling Stone or Spin where it's not just simply question/answer, but quotes supplemented with comments from the interviewer. Why did I do it this way? Well, only for one reason: I couldn't fit the interview typed up in less than 10 pages (no pictures, either). Still, you hear a lot of Justine's voice, so I won't make any apologies]

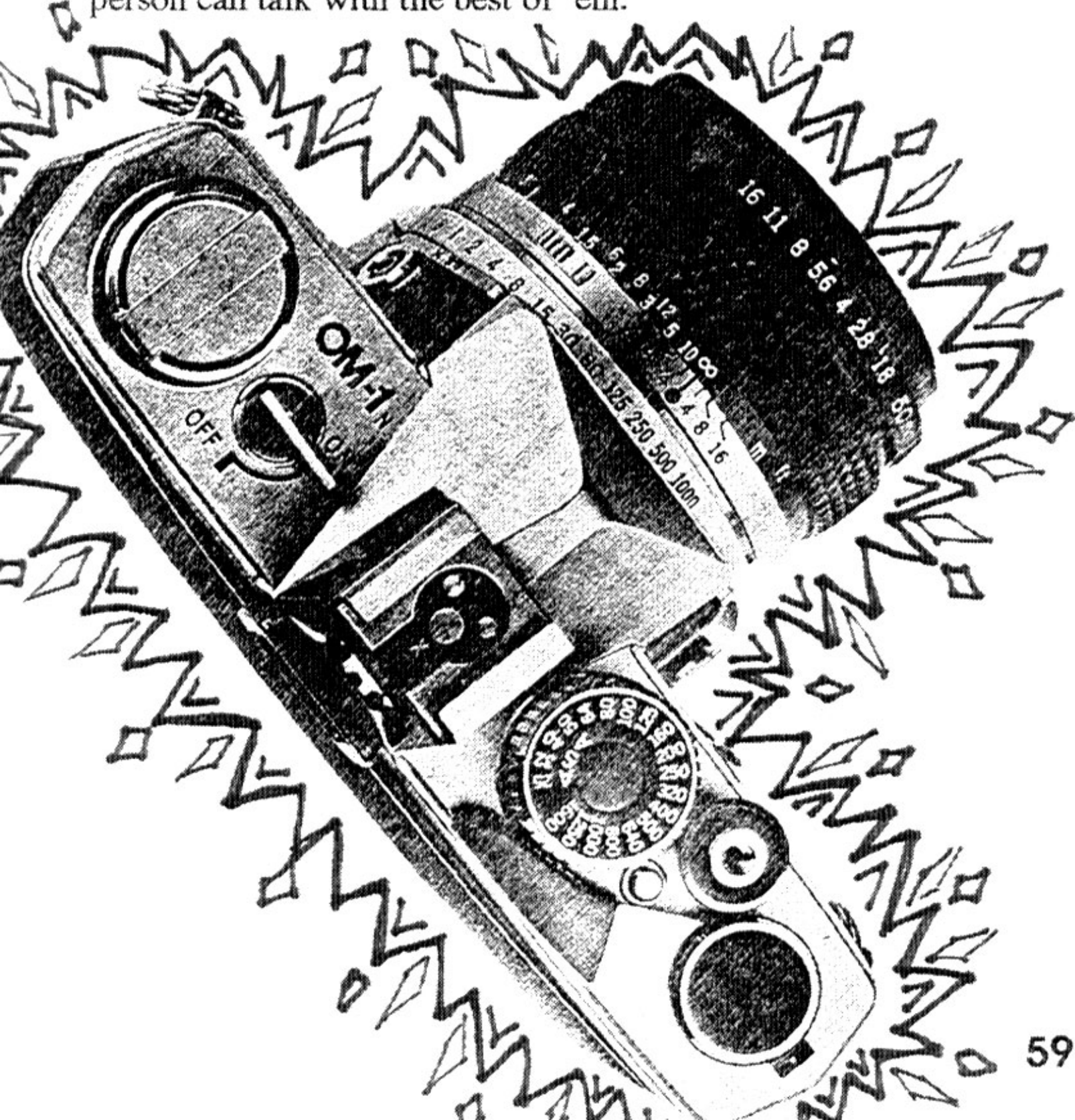
Justine DeMetrick is one hell of an interview. Right off the bat, she asked me bluntly why I wanted to interview her, fearful I was after some neaty SxE quotes or something. Well, if 10% of the bands out there spoke with her conviction and perception then HC bands would surely be viewed as the smartest to ever exist. Sitting down with Justine one hot, muggy day in the air-conditioned confines of the Metropolitan Museum in New York City, I had little idea what I was getting myself into. Talking to her is like surfing in a storm; sure it's a lot of fun and you love getting the best ride you can, but it's tough to see where the waves are coming from as the ocean seems to have its own order. When Justine mentioned that she had a tendency to keep rambling, I pushed her remark to the side, since so many people I interview tend to think they are saying a lot when they actually only fill up a page or two. Of course, if there's one thing that is not to be questioned about Justine, it is that she is genuinely honest, and when she warned me about her rambling, she sure as hell backed it up. Well, perhaps "rambling" is too negative a word, but anytime someone is capable of filling up no shorter than 36 pages (handwritten) with an interview, then that person can talk with the best of 'em.



I first heard of Justine DeMetrick when visiting my old hometown of Newport, RI. Dragged by a friend of mine to Brian Simmons' (of Constant Change fame) place, I can remember a girl with tons of HC photos, with the one of Harley Flanagan of the Cro-Mags mugging for the camera sticking out. A few years later, I ordered Justine's photozine, Intermission #1, from her at a Boston address, and then #3 at a NYC address, which led me to asking her for pictures for Change Zine #3. As this very issue was being put together, I was looking for a different type of interview to put in than the normal band interviews. Obviously, one thing led to another, and I interviewed her. But it is impossible to simply transcribe the interview because it would be around 12 pages of tiny print, and also, I had to keep rewinding the video tape since she kept talking over other things she had said, therefore I lost some of her words.

While Justine may call herself a photographer before anything else, I would be inclined to call her a total HC scenester. Reeking of HC history, scene views, and personal experiences, Justine is anything but boring.

Justine DeMetrick grew up in Charlestown, RI, which she warmly refers to as a "serious white trash, milltown area. Yankee redneck is what my Dad refers to it as." She got her first taste of hardcore punk from WHUS radio in Storrs, CT that played "this stuff" on weekends. "So on Sundays, I'd hear this



music and I had no idea what it was, but I'd just record any songs I liked. I didn't know what it was at all. I went to private school and there was nobody into that sort of stuff." As she speaks, Justine seems to get rolling, and in her own genuine, narrative style, she tells of how she met her first real punk. "We lived in the middle of the woods. We used to shoot guns at other kids, BB guns and stuff. Stevey [her brother] had a scope on his gun and shot this other kid, Dan Dire. Well, Dan came and shot him right in the wrist. So I was like 'I wanna shoot Dan Dire! You're out there shooting, I wanna shoot Dan!' So I got the gun. This is the kid who lived through the woods, about one and a half minutes if you ran really fast. And I always did because I was afraid of Bigfoot. I hadn't seen Dan in a while cause he went to public school. Well, I guess I got too close because Dan jumped up and said 'hey, you can't shoot in the face!' and he had this big mohawk. He'd already been going to shows because of his older sister Daphne, so he had access to the bands. Because he went shows, my mom said 'well, if Dan goes and Mrs. Dire goes, you can go.' That was 1984."

When asked about some of the more memorable shows she's seen, Justine goes back to 1984. "My first one. That was Circle Jerks, Beefeater, HR, I think the Instigators were on that bill, Verbal Assault, PMS, and it was Slapshot's first out of state show. That was awesome. I was only there to see the Circle Jerks. Well, and Verbal Assault, but nobody watched them then 'cause they were boring and they liked Vicious Circle better. That was my first show. Blew me away." With added vigor in her voice, she continues: "I never saw so many people that were just like me."

When Justine talks of her past show experiences, I do not get the feeling she latches on to those memories like they were sick kittens. As if realizing that she was actually in the position to be the old, grumpy HC punker criticizing the scene of today with no positive words, she begins to reveal her personal emotions at the time. In what I've come to view as her own patented form of humor, she partly jokes that she "did wonderful in life until I hit my first social situation, which was nursery school. From then on, my life went downhill. My life was pretty pathetic when it came to working with others." Then, quickly becoming serious, she declares "for the first time in my life, people thought like me; they didn't think my ideas were weird, they didn't think I dressed weird, nothing. It was amazing. There was one guy there who had bobbed wire around his body, and there was this other guy we hung out with named Niko who had safety pins through his cheeks. I was like 'oh my god, this is amazing, totally amazing!' And in one of her few moments mentioning gender, Justine sticks in that "it was also equal men and women back then. Maybe it was just RI and Boston, I don't know, but it was very equal among the sexes."

As if out of nowhere, Justine gets back to listing some of the better shows. Bands such as Agnostic Front, Adolescents, Angry Samoans, Underdog, Dag Nasty with Dave Smalley, and Swiz are mentioned. So too are places like ABC Rio where she saw Moondog play: "that was good because at that point I was

"For the 1st time in my life, people thought like me. They didn't think my ideas were weird, they didn't think I dressed weird, nothing. It was amazing."

INTERMISSION



BAD TRIP



OVER 70 BANDS
From all over the U.S.A.
(& four from elsewhere)



giving up on the whole HC thing, and I didn't want anything to do with it. We went down there with some friends and everybody had mohawks. It was amazing that people existed like that still. A lot of 'em were losers, but it was really cool." Another show that stuck out was one she saw when touring a few years back with Rorschach and Born Against: "they played with Downcast, Infest, and Heroin. That blew me away. That was an incredible set because all those bands were amazing. End Of The Line... we didn't know who the hell they were. They played the Red Barn and I don't think anyone in Born Against walked in because they were like 'oh, they're gonna be stupid.' We went in and our jaws were on the ground. They came out like they were Black Flag and blew everybody away. They kicked ass," Justine affirms, but quickly her honest views kick in as well, "and their albums were so weak compared to live." Finally, Justine mentions a show featuring some CT SxHEHC heroes. "There was a Youth Of Today show where this kid had an epileptic seizure. Nobody realized he was having a seizure, he was in the middle of the pit at TT's, and that place is the size of a bathroom. People were dancing on him and kicking him. Someone finally yelled 'he's having a seizure!' The band stopped and I think it was Porcell who started to stuff licenses and spoons down his throat so he wouldn't swallow his tongue. That was just very funny."

Perhaps the most frustrating aspect of trying to present Justine anyway but in the traditional question/answer form is that she carries so much HC baggage. Unlike a band member who usually restricts his answers to issues having to do with the band or the token politics of the day, Justine is first and foremost a watcher. Not intending to add any metaphorical bullshit rhetoric, the fact is that she is always looking around and noticing what takes place. It is as if Justine has used her camera to not only capture images over the years, but to see what has happened as well. And while the topic of photography will be addressed, she also had some strong things to say about HC in general.

I asked her right out: "do you have as much fun now as you did then?"

"No."

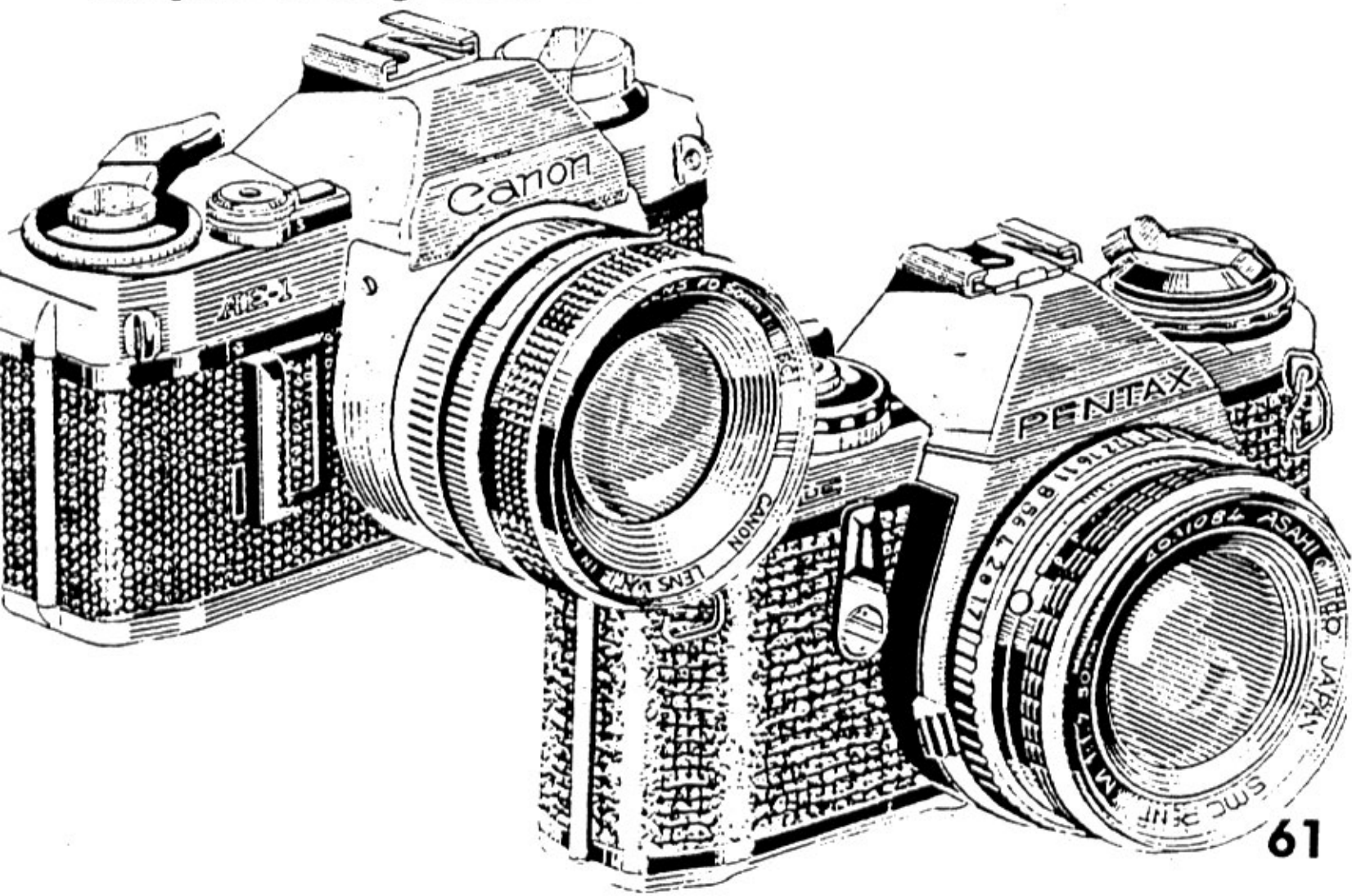
"Not even close?"

"Not even close! Any fun now I have is very different. Back then, you don't really have a lot of worries. Now, if some band says 'this guy isn't straight edge anymore!', I don't give a shit. I gotta come up with \$180 to pay my phone bill. When I was younger, you used to get a flier in the mail from Pied Piper in Providence. These fliers were amazing! They had so much going on in them that it totally made you wanna go. This flier was on your wall for a month and you're all 'I gotta go to that!' All week long, people are telling you to shut up, sit down, stay to the right of the corridor, do good on your test. So when Friday or Saturday comes around and you went to those shows, it was your life. It was the best thing because it was the only outlet you had."

As if she were itching to talk about it, as I was, Justine commented on the state of HC today. "A lot of music now bores

"People take themselves a little bit too seriously. But at the same time, I think there are a lot of serious issues people aren't approaching, yet."

the hell outta me." When Justine would state something like that, you could immediately tell it was not the blanket statement HC people have heard from old punkers or some sell-outs. It was evident she loves HC music over any other kind, but at the same time she was willing to slag it more than any other. "A lot of times now the politics are different, the morals are different, everything is different. It's so common now. Everyone looks like everyone else. Back then, the bands were great." Quickly, as if sensing the old school snobbery of the last sentence, she corrects herself "well, at least the bills had 8 bands and they were are really good bands. A lot of crazy things happened that don't happen now. That 1st show I went to, a guy's chain fell off his jacket and now people would be trying to throw him in the HC prison. Some Murphy's Law show, some kid who was so zoned out of his mind, they lined up Ajax on the stage and the kid snorted it off the stage. Everytime Slapshot played Lupo's, this guy climbed one and a half stories up a pillar and jumped into the crowd. There was a bit of excitement. Everyone would go a little further."



At a Policy of 3 ("I'm not a big fan of their music, but I've met 'em and they're nice guys") show in Philly, Justine saw what sickened her most about HC shows nowadays. "They [Policy of 3] put a lot of energy into their music and I admire 'em for that. But everyone sat there like [putting on her best quiet, geeky kid face] 'thank you, teacher' I couldn't imagine being told to sit down, shut up, do this, do that and just sit there like this [puts on her blank, nerdy face again]. How boring! How programmed! I'm actually getting bored of shooting bands. Very bored of it."

When asked which had changed more, her or the scene, Justine acknowledged that both had changed. "The mentality has changed a lot. It's very boring. It's very preached to the converted." Pointing out a show where she had just seen a band featuring ex-Downcast members called Jara, she indicates how she's seen it all and heard it all before. So many people in the scene have noted how bands keep regurgitating the same ideas, and Justine makes a good example: "I listen to their songs and just like Endpoint, they have the typical lectures, like 'this is the political history we must know.' The whole typical sexism, 'men don't beat your girlfriends' speech. I know it. I don't want to hear it anymore." Espousing the views held by many scenesters, she firmly states: "I understand that a lot of people haven't heard it, but if you go to shows it's like going to school. Is there going to be a quiz after? People take themselves a little bit too seriously. But at the same time I think there are a lot of serious issues people aren't approaching, yet. People lay guilt trips on other people like 'what do you mean you're not vegan?!' People are damned into the ground if they're not vegan. I'm so tired of males saying 'watch out for the women,' 'don't beat the girlfriend' and they can't even relate to their mother or sister. It's so stupid. I'm not comfortable in it unless it's with my friends."

I then asked her: "you say you're not comfortable, but obviously everyone wants to change things in the scene. You've been around for 8 years or more...10 years, Jesus [Justine gives

"I'm very intimidated by other people, extremely intimidated."

me a nice grimace]. I can tell from reading parts of Intermission #3 that after a while, it gets you fed up. It's not just the older person bitching about the young kids..."

Justine interjects "I was afraid people would think that and I don't mean it that way at all."

"...but at the same time, you gotta have some gripes or advice for the kids to do something new, right?"

"I feel like this is a question Tim Yohannon would be asked. I just wish people would loosen up. I really, really wish people would loosen up. There's no fun in it. People are so rigid. I wish people would have more moderation. Maybe I'm tired of hearing people like Jara fight the battles of 3rd World nations. Yes, they need a hand but unless you change something in your own world, you're never gonna change something on the larger scale. Bands are made up of individuals, and unless the individuals change, the bands won't change, the pit won't change, etc.. You have to have a balance in human life to operate on a day to day basis and live comfortably. You really do."

"Why do you keep doing it?"

"It's a lifestyle that normal people can't relate to. Does that make sense at all to you?"

I respond with a "sure," because it makes perfectly good sense. "But what inspires you to keep doing it?"

"It's what I know. Habit. I've shot so many bands that I'm afraid that if I don't document this, I may regret it later. I also have a lot of friends and the only time I see them is at the shows. I really like the guys in 411. When this guy Kevin Murphy and I get together, we can talk for hours. But the only time I see him is when he's on the road. My friend John Reed moved out to San Francisco and the only time I'll see him is if he comes out with Rancid or something. It's hard. It's difficult. Through it, I've met so many people with the same interests through HC because their interests lie in creative outlets. You need creative people to take these technological and academic things and get them to work. I don't know if that makes sense." As I look at my question sheet I brought with me to see if I could ask any questions tied to friendship in the HC community, she tells me: "you're staring at me with a face that says 'I gotta go home.'" She laughs at her observation.

"No, this face says 'while she's talking, I better come up with another question.'"

Continuing on her friendship experiences, Justine observes how "most of my friends, growing up, were part of the scene. That's where you met 'em. A lot of 'em have gotten into new things and moved on. When I was in high school, the average age of my friends were 2-3 years older than me. Now, I'm 2, 3, 4 years older than them. I'm 24. In reality, I'm not that old, but in the world I choose to participate in, I'm old. Around the college age, people tend to drop out. They go away for the 1st time; they meet people, new worlds open. But it's not just HC. Somebody may want to be an astrophysicist and say 'wow, this nursing stuff is cool!' It's very difficult to find people with common interests and common life experiences."

"I did wonderful in life until I hit my 1st social situation, which was nursery school. From then on, my life went downhill."

Surely, Justine DeMetrick, the HC scenester, has shown some of her true colors, but what about Justine the photographer? She has had some of her photographs "on around 50-100 things by now; demos, 7" singles, albums, CD's, fanzines and all that sorta stuff." From Suburban Voice covers featuring Helmet to Resurrection releases, Justine's work can be seen just about anywhere in the HC community. With quite literally 25+ kids a night taking pictures of bands at a HC show these days, one might think that the scene would be flooded with budding photographers, but the fact is that there are only a few photographers who have come to make a name for themselves, such as Tim Owen, Dave Mandel, Chris Toliver, and, of course, Justine DeMetrick. For the camera-illiterate, some of this may make only a little sense, but Justine did a good job of speaking English about her process of photographing bands.

Justine primarily uses a 24mm as opposed to the traditional 35mm. "It gets all the band in and I don't have to waste all my time focusing. I can get up close and I can go back. And if you get the whole band in and just one guy is moving, I can always fix it in the darkroom and blow just him up. I can lift my camera over my head and get the drummer and just go 'click.' It just leaves more options." When asked about cheap cameras, such as disc cameras or throw-away ones, Justine firmly asserts "those cameras just suck. Their lenses are wrong, the film's wrong." Speaking of film, she uses Triax film 400 as

opposed to T-mats. "I use Triax because the lighting situations are so fucked up when you're shooting. I shoot 400 at 200 because it slows down the film. But I keep the flash set at 400 and use an off-the-camera flash." Developing is also important. She took a zone system class to give her with some of the technical aspects. "From the zone system working I know how to rate my own film and that sorta stuff." Justine then goes into her process of developing, but that may be best saved for another time.

Since she has in fact shot hundreds (thousands?) of bands, Justine has encountered her fair share of pitfalls in photography at shows. "If I come up with my meter and flash, people generally move outta the way because they think you're a professional and you're doing it for real, but half the time people think you're a snob." Once, she got from a letter from someone who accused her of running around trying to get the best shots like some hot shot. Assuming a very sarcastic tone, Justine says back: "well, gee, I think I'll stand behind the drummer and just take pictures of his ass!" Pushing her to talk about how some of us may become better photographers, Justine lets me know that "some of these tips I don't like to give away because it makes my photographing more difficult."

The first problem she mentions when taking band pictures is something most photographers and bands never consider. "White t-shirts, don't wear 'em! The light hits those white shirts and bounces right off and washes all the detail right out. It absorbs too much light." Not wanting to miss out on a chance to put in her punk perspective, Justine jokes "you wanna look good, for all you Chain of Strength folks!" Trouble spot

"Some of these tips I don't like to give away because it makes my photographing more difficult."

#2 are mic stands. "Mic stands are the death of all photographers. They just destroy the composition. Light reflects off them, so you have this big flash ball coming out in the middle of the picture which ruins all the balance of images."

Justine also hit two other big problems back when she was starting, so hopefully you won't have to repeat it, though chances are you (like myself) already have. Shitty location is one. "I remember the 1st time I shot Rollins. He uses his left hand, so he's always like this [pulls hand close to mouth and faces away] and I was over there [points over her shoulder] and got nothing. So the next time I saw him, I was over there and I got awesome photos. So there's certain techniques you learn." Positioning is key when taking pictures of bands. "If I see a band for the 1st time, I usually don't get very good pictures because I don't know how they move. The 2nd time is always better; I know their music, I know how they move, I know how they position, I know who moves the most. If the guitarist never moves, I'm going to opt for the bassist. I don't want 101 pictures of the guitarist just standing there."

The other problem is simple enough, yet so many run into this wall: lack of film. "This show once was Fugazi, Verbal Assault, and Operation Ivy. No one had heard of Operation Ivy, they just had gotten their 7" out or something. All anyone had heard of Fugazi was that it was Ian's new band. Nobody knew what the hell to expect. They weren't even gonna record at the time [though, of course, Justine heard the Fugazi before anyone else by 'borrowing' it from Pete Chramiec's van when Verbal Assault went to Europe, but that's another story].

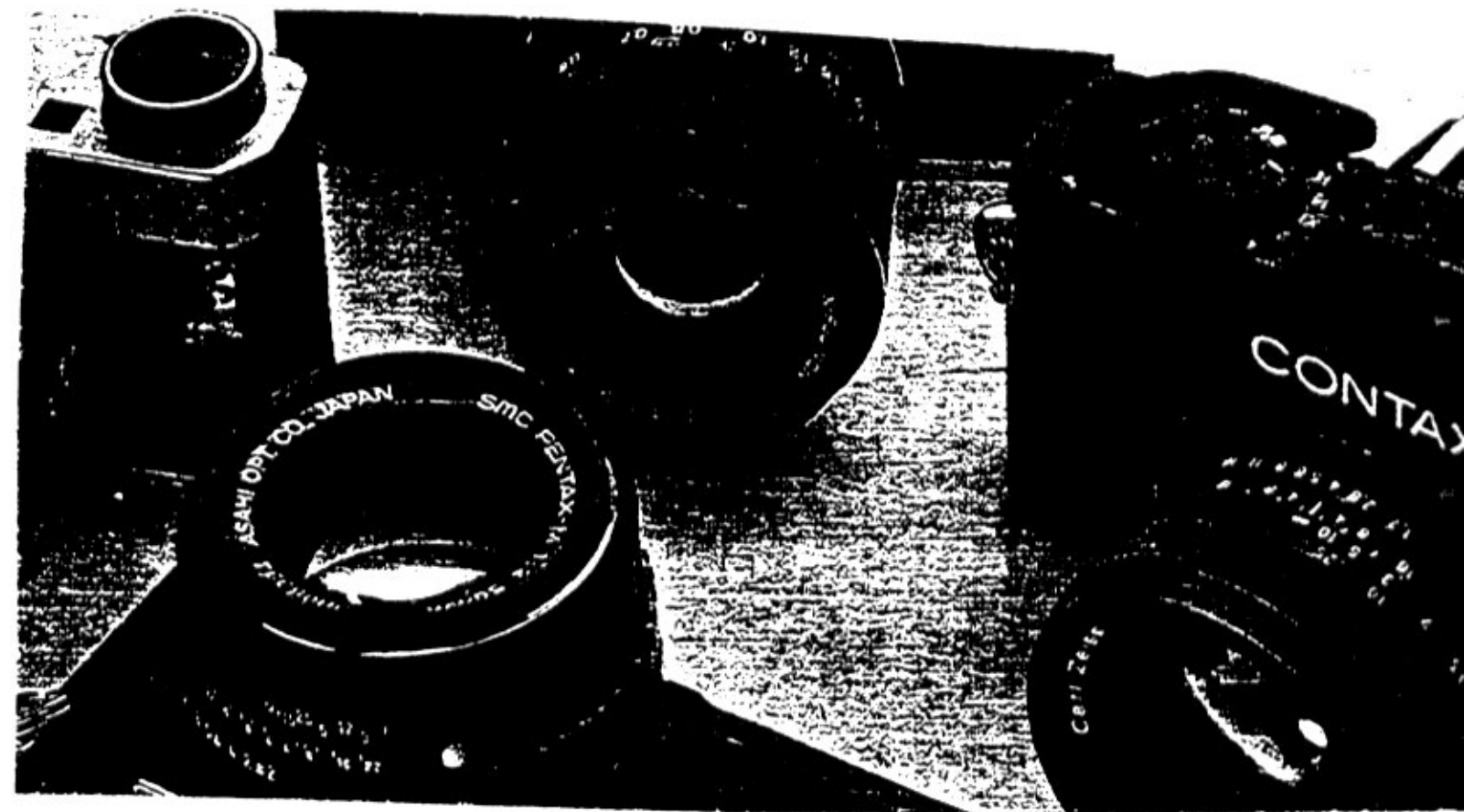
Anyway, Operation Ivy got on and everyone's jaw was on the ground. I snapped 3 rolls. I was shittin' a brick, because I had only 2 rolls left, one for Verbal Assault and one for Fugazi. Never again. Trial and error. I'm not going to take another chance if some band is going to get up there and be absolutely amazing. Nothing kills me more than missing a shot I should've had." Well, something that may kill Justine more is getting ripped off.

Just because the HC community sees itself as one entity does not mean that there are not shady characters involved. Terms such as "unity" mean very little when money is being made. Certainly, there are very few truly capitalistic individuals involved, but often times it is people like Justine who are forgotten in the scene because the last thing someone thinks of having to pay for are photographs.

"How many of the 50-100 projects using your photographs have paid you?"

"I never used to ask for money, but now I just cannot afford it. I feel like I'm at a point in my work where I should get some sort of compensation. Generally, I try and make people pay for my materials."

Whereas most people taking pictures at shows do it for personal pleasure or for their own projects such as this fanzine, Justine has invested a great deal of time and money into her photography, and as others profit from her work, she has rarely been compensated, let alone profited. "I mean, I'm 24 years old,



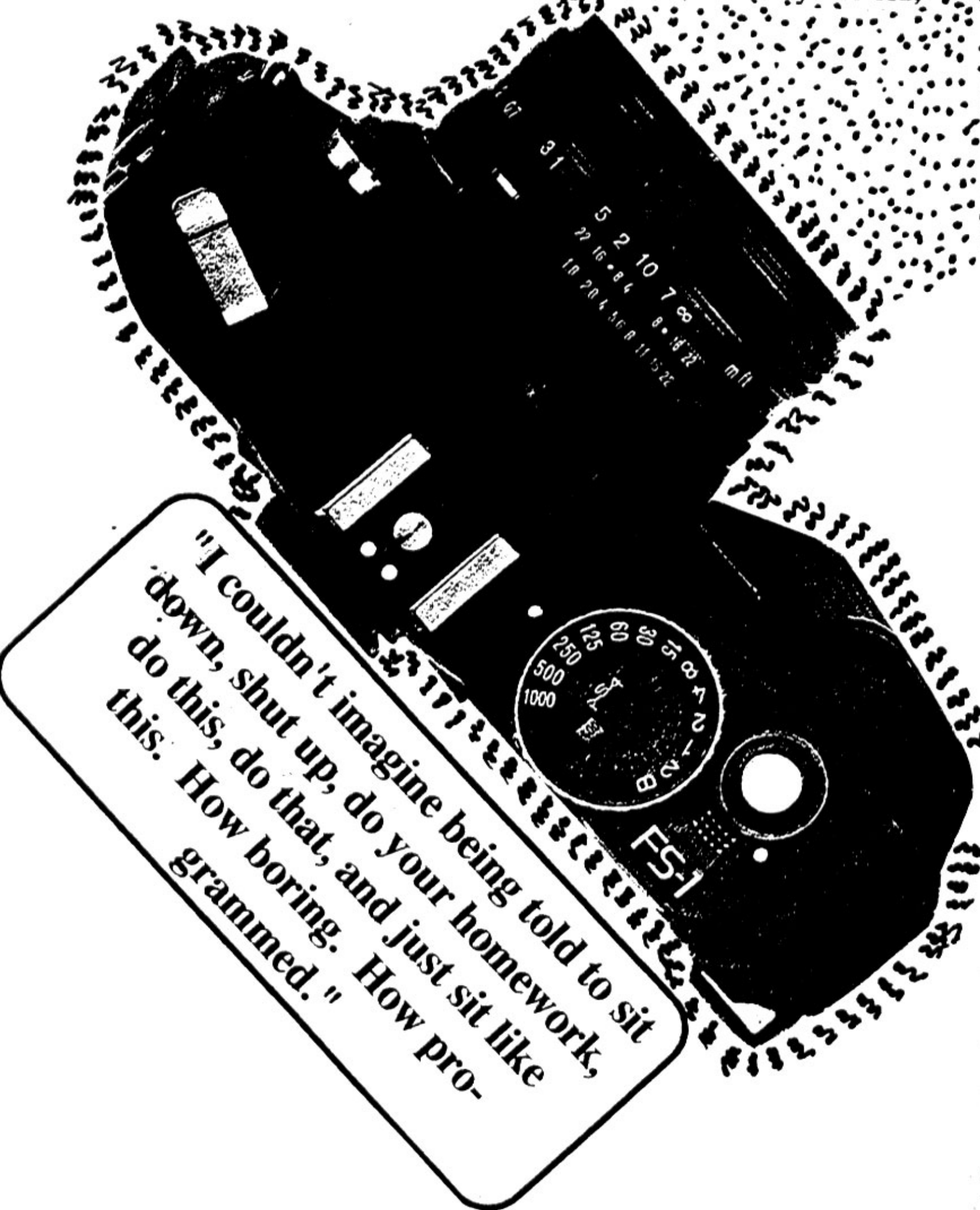
"So if the Pat West All-Star band is coming through New York or New Jersey, we should feel free to write you or call you and say 'we've got \$50, can we get 10 pictures?'"

"If some band called me up and said 'look, we want you to take pictures of us,' I'd be 100% into it as long as they paid my costs. I make sure you get me on the guest-list, if I need a pass, you make sure I get pass. A lot of people don't do that, they forget." For Justine, bands wanting to use her photographs is fine, but too often something goes wrong and she ends up getting screwed, whether it's not receiving credit, not getting a photo pass or not getting paid. "What I'm going to start doing with bands, as cheesy as it sounds, is signing something that says they promise to not only just pay me but give me copies of the work. I'll shit a brick if someone doesn't give me copies."

One person who didn't pay her or send her copies of her work was Mike Hartsfield of New Age Records, possibly the most popular HC label right now. "It's like pulling teeth getting stuff. I did so much stuff for Resurrection and 108. It was hell getting shit from them." Justine believes she spent between \$200-\$300 worth of work for a few New Age projects. After tons of calls, it took some bullying on Justine's behalf to get some copies of her work. "Finally I wrote him a letter and said 'look. As soon as people see New Age, it'll sell. You know that even if nobody likes the 7", it'll sell because it's on New Age. You'll pay the printer, you'll pay the stack guy, you'll pay the people that produce this. I did work on this, I'd like my \$29. This work, by the way, is copyrighted. My name, phone, address, date and copyright symbol is on the back. If you don't send me my due, I will have to take some sort of legal action.'" Sure enough, Justine got a response. "Within a week, I got a t-shirt my picture was on that I didn't even know about, stacks of stickers and all this sorta stuff. I got this big care package. But I don't want to go through that." As if reflecting her frustration at not being able to earn the respect or money she deserves, Justine heartily states: "I'm tired of being lost in the shuffle. I'm tired of saying 'when did the train come and how did I miss it?' Why is everyone else going up and I'm still here?"

Though the business end of photography, like the business end of any activity in the HC scene, alienates many DIY-ers like Justine, she thrives on what matters most: taking good pictures. I asked her: "what are the best shots to get? When someone is crying on stage, when someone's in an incredible pose?"

"Everything's based on the viewer and his own mind. It really depends on the person. Everyone's tastes are different. People are always asking me why I put this band in my zine or why I shot this band. I'm not looking at the band, I'm looking at the image. All I basically care about is the image and the design. To me, that's the challenge. And I do find band photography highly challenging. I find it frustrating, but I also



I'd like to make a living doing what I've liked to do all my life. Band photography I do because band photography is my only inkling and I hope to make a living at it. Unfortunately, it's very tough to get people to acknowledge you and pay you."

"Jump shots are extremely boring and easy, but they impress the hell out of people."

find it fun. Sometimes, I hit points where it's boring." Ironically, one type of shot Justine is known for is the one she finds the most mundane. "Jump shots are extremely boring and easy, but they impress the hell out of people."

What the future holds for Justine is basically a crap shoot. Living outta New Jersey in a place with some HC dogs like members of Deadguy, she still goes to tons of shows and shoots tons of bands. Despite the recent mainstream acceptance of bands such as Fugazi, Green Day, and Jawbox, she is still firmly rooted in HC. Of course, if those bands were at all strong or had some integrity, then perhaps they'd allow Justine to take photographs at their shows, but she tells me how photo passes to those shows are more than hard to come by, and if one is found, all pictures must be taken in the 1st 3 songs of the set. Right now, plans for a 4th issue of her photozine Intermission ("I don't like to say certain things, but one of the reasons my zine is called Intermission is I lost intermission because that's the time nobody is near the stage and I go there and park my ass") are up in the air. Despite selling out of all the other issues in about a month or so, the money situation dictates its future, though she obviously would like to continue with it. "I've had a couple kids write me and tell me they dropped out of HC but got back into it after they saw my zine."

Don't expect a collection of Justine's band photographs anytime soon, though, because she'd put out a collection of her personal work first. "The whole HC thing is just a little smidgen in my life. I'd much rather have people look at my real work because that's where my heart is, that's who I am." Also, don't expect to find Justine in one place for too long. "I hope to live in every state in this country by the time I die." Let's hope her boyfriend doesn't get a steady job anytime soon. One thing she'll keep on doing is taking pictures. "I guess I've been doing photography for the majority of my life. I just know how to work the camera, fit certain things in...it's part of my body. As an artist you have a desire to try and communicate who you are and what you see. I very much have that desire."

So, feel free to contact Justine if you want her to take some photos for you. Hell, conatct her if you want to talk about some of the more prominent issues in HC today. Justine DeMetrick is a friendly, intelligent person who has invested her life in HC and seems to love interacting with others who share her passion and interests. Not meaning to romanticize my talk with Justine, the fact is that I came away from the interview with a feeling of uplifted spirits, because it's certainly not every day that you get to meet someone who knows where it's at. *END*

Give Justine DeMetrick a call at 201.217.1837 or call information in Hoboken to get her address.

Justine in a NYC subway ↓



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zines



That's it, my brain is fucking numb. I know every single band in the world, I know every scenester from Boston to Berkeley, and I know every possible take on sexism, SxE, and loneliness. Below are reviews of 107 fanzines, folks, and I didn't include about reviews of about 40 regular magazines I've read over the past 5 months. I hope some of you, any of you, can appreciate the time and effort put into most zines, including this one. These are the most comprehensive and informative reviews I could come up with. I realize many of them are long, and I estimate it'll take you about 2 hours just to read them, but since these people took the time to make 'em, I sure as hell took the time to look at 'em and inform you as best and as energetic as I could. I hate it when reviews of my zine are one sentence, because it doesn't say spit about my work except the bands interviewed, and even then most reviewers don't say if it's good or bad.

So, to all you zine people out there, keep it up, and just know that I read every single word in your zine with little exception.

To people reading the reviews, put on some music, sit some place comfy, and circle the zines you like with a red pen. I mean, for only \$1 or \$2, most of these zines are the best bargains you're ever going to find. all reviews by Patrick. (help)

10 Things #8- The Street Fighter of the zine world: it kicks ass! Good diversity in this issue, so let's get to it: interviews with Seattle HC band Christopher Robin, the Voodoo Glow Skulls(!), Chaos UK, Whipped, Killdozer, NOFX, the Unsane, and Zoinks. Whooh, that's a lot, and while none of the interviews are terribly long, they still get a lot of info jammed in and I liked 'em all, especially the one where the Unsane busted on a bum NYC style! You West Coast pussies! Tons of reviews, even free classifieds, scene reports and more! Yikes, this zine is a great read. Hope Seattle knows how lucky they are to have this and they get it for free. Fuck Seattle, give it to us for free, make them pay for it! Growing by leaps and bounds. [1407 NE 45th St. #17, Seattle, WA 98105, \$1.50, 40 pp's]

Afraid of the Truth #1- A decent first issue indeed, and I'm proud to say it's a CT zine! Good, we need some decent ones! While this zine does have a music angle, it also has a literary take on things, including book reviews and fiction pieces. An interview with Stark of the Quest of the Moonbreed and Ashes as well. Included are photos, drawings, opinions, poems, and thoughts, all on scrappy xerox. If you're in CT, get hold of this since it's free at shows. The editor, John, is a real nice guy and he'll meet you at a show or whatever. Also, look out for #2, because it has an interview with a short-lived, yet punk as fuck band that Johnny T and I were in! Yikes! [362 Highland St., Wethersfield, CT 06109, 30 pages, \$1ppd or free at shows]

Afraid of the Truth #2- Fuck yeah! Buy this! Not ashamed to admit it, a band Johnny T and I were in (Smitherslope) is interviewed in this zine and it's funny as all fuck! Hey, people, this zine is the only way you're ever going to see pics of yours truly playing nude!

Great! And if you think I'm only hyping myself, then think again because this zine has really improved. Interviews with Ari of Lifetime, plus a long one with Iconoclast and Charlie Krich (who runs Vandal Children Records and a local club). Also, a bunch of zine, music, and book reviews and tons of pics of mostly HC bands. You'll be glad to know that there are several pieces written by John Roy about sexuality, socialization, the scene, and his general state of thinking (analysis bordering on depression). Though he only gave my zine 3 out of 5 stars, I'm giving this issue 5 stars because it's big, cheap, and interesting. Really good, especially for a 17 year old. Finally, Johnny T works on this zine, too (traitor). [John Roy, 362 Highland St., Wethersfield, CT 06109, \$1, 32 pages]

Agents of Misfortune #1- No offense, but how many 1/2 sized, sparse zines with a couple short interviews, a few record reviews, odd views, and goofy facts exist out there? Inside this are interviews with Godlass (?) and the Detonators (?). [16409 S.E. Division ste. 216/289, Portland, OR 97236/1931, \$1, 16 1/2 sized pp's]

Aim Your Dick #2- Self-labelled as a "journal of anarcho-feminists hot to kick patriarchal ass," this zine is a collection of feminist feelings, fact, and fury wrapped up in a punk rock blanket. I'm not gonna bother to try to tell you all the stuff inside because it's thick and jammed with too much info. Though a bit is reprinted from #1, this issue is both educational and entertaining as the media, music, and military are but a few of the subjects addressed. Can't say "no," so say "yes" and write. [c/o Mimi & Marike, PO Box 4655, Berkeley, CA 94704-0655, \$2, 40 pp's]

AnAhKAY #1- Ahh, the beauty of a zine ... ugly, unorganized, scribbled, random reviews, go-nowhere thoughts. Though it may strike you as elitist, access to xerox machines should really be monitored. Fucking punk kids. More power to you. [PO Box 935, Los Olivas, CA 93441, \$.58, few p's]

Angry Thoreauan #9- I guess there's been some shit lately about this zine complaining that it doesn't receive the thanks it deserves or that it gets treated like shit by labels or whatever. Seems to me like the zine is good enough, but it really didn't excite me too much. Lots of reviews and odd, uninteresting articles on uninteresting things. The "Mistress Anja speaks" part is good, and the "Monique Phallic Phony Phun" is great, but that's about it. No offense, but while this zine has lots of content, it seems to lack a soul, know what I mean? In most zines, you associate yourself with the writer in some sort of odd punk/HC bond, but something about this zine kept me at bay from getting into it. [PO Box 2246, Anaheim, CA 92814, \$2.50, 55 pp's]

Another Pair Of Shoes #14- Wow, nice silkscreened covers (limited to 200). Though there are a couple music reviews and a decent amount of zine reviews, what makes this zine good are the pieces written on crime, overpopulation, and fear of living in a violent world by a woman. Informative but not preachy. Good voice attached to this effort. [PO Box 300031, Minneapolis, MN 55403, \$2, 32 pp's]

PATRICK Says: The power of love is no over-rated bullshit. Whereas before I devoted my energy to hate & aggression, much of my heart is now devoted to Storey, my love. It's one hell of a feeling to love. And to be loved.

Anthropomorphic #5,6- (Friendly reminder, this used to be called Stinkface). This zine seems to be gaining speed with time, and soon it's gonna have to be prepared to put out thousands of copies (if they get good distro). Always perfectly layed-out with good, strong visuals, Anthropomorphic adheres to the music zine formula of interviews, reviews, a couple columns, and some drawings, poetry/fiction, which suits me just fine. #4 has got Vapourspace (a techno band), the mighty New Bomb Turks, Monster Magnet, and a fiction performance troupe. #6 starts off with the Melvins, the Exceptions (ska), That Dog, and a trip to Atlantic City. What're you waiting for? [PO Box 37456, Oak Park, MI 48237-0456, \$1.50, 21 pages]

Anti-Matter #4- Orange 9mm, Jawbox, Into Another, Mike Judge, Dischord, Shift and Unsane. Right there, you should know this zine should be bought. But I'll tell you something, there are so many goddamn zines out there today that after a few of 'em, you begin to feel as if you've read 'em all. This is why Anti-Matter #4 stands out; it is not your typical good zine though it may seem it by appearance. Adopting a more professional approach, Anti-Matter has extremely nice looking layouts and pictures to make it a nice change after so seeing so many sloppy zines with shitty printing. Simply put, though, it is the in-depth interviews which make this issue so great; Jay Robbins of Jawbox practically cries, Richie of Into Another says shit he probably should've left at the psychologist's office (no joke), and Mike Judge spills his guts about leaving the HC scene. Though the zine/record reviews seemed unnecessary and almost out of place (almost impossible in a music zine), they did let us learn a bit about Norm, the editor of this zine, perhaps the only question mark not addressed in this issue. I said it with #3 and I'll say it about #4: this zine could sell well into the thousands with good distribution ... it is that good. HC, punk, SxE, labels, zines, and you need to get this. [151 1st Ave., suite 107, NYC, NY 10003, \$2.50ppd, 56pp's]

Belief #3- First off, I must say that the look to this zine is very cool and that the small font sure can get in a lot of words. Half this zine is reviews of all kinds, with pics of various HC (mostly SxE) bands, and a good interview with Forced Down comprising the rest. A good zine, no doubt, but I hope the editor doesn't mind me taking exception with his line: "and about Rush Limbaugh, I agree with what he says about 99.9% of the time." Good fucking god, I hope not. Don't get the impression that Belief is a right-wing zine, because there is no more commentary or opinions except on the 1st opinion page, but a SxE HC person liking Rush scares me. Then again, I totally agree with him that SxE has nothing to do with all that vegan crap. I'm making a big point out of very little here, sorry, because I do like this zine overall. [2214 Lake Forest Ct., San Bernadino, CA 92407-2478, \$2ppd, 30 1/2 size pp's]

Boink #2- This one is kinda short, with an interview with the Queers, 1000 Young, a rant against MARS, and a few pin-ups of sexy band guys with shirts off. Wish there was more, especially gay pictures and drawings and opinions. [847 A 2nd Ave. #245, NYC, NY 10017, 12 pages, \$1]

Boink'd #1- I guess Boink'd is Boink but now in one page, like a live show newsletter. Sure is easier to do, isn't it? Well, whereas before Boink came across as sparse, Boink'd is dense as all get up! Love the attitude that's put on the line and the criticism dished out to bands who can't have fun anymore! The Mighty Purple review was great ... they suck eggs hard. Get it, especially you NYC area people! Oh yeah, I missed the Drive Like Jehu show! Argh! [see address above, 1 pg., \$.29]

Bootilicious #3- Talk about a fast read. Shit, Trey, put more shit in this zine! I did like the feeling of the zine, though, but I must admit the handwriting needed some improvement. A few reviews are included, but don't listen to the movie reviews. "Scent of A Woman" and "Delta Heat" were not good movies my man! Look for #4. [Trey, 1500 Miriam Ave., Garner, NC 27529, 16 p's (1/2 sized), \$1]

Brain Storm #1- A newsletter-thing outta New Haven given out at a HC show that is part poetry, part opinion, and all worthless. If any person could ever be "entertained, enlightened or eduacted" by this I'd give him \$100. To Power Lloyd who wrote "(Sexual) Her Ass Meant Mothing!!"- fuck off, you're an idiot. [not even gonna bother with the address]

BRV #Black cover edition (Jail Issue)- BRV acts as a type of diary, as Al writes a day-by-day zine which focuses on his immediate thoughts, feelings, and living. Al writes very honestly, if not simply, but something is to be said for uncompromising perceptions. What drives this issue is that Al wrote most of it in jail; an experience that seems like another world to most of us. I'm not gonna call this issue of BRV incredible reading, but I will call it an incredible zine: it is raw, punk, and revolves around trying to show the others in this scene just some small part of what this world has to offer (or not offer). Please write to him. [Al, 11473 Chautauqua Tr., Brecksville, OH 44141, 42 1/2 sized pp's, \$1(?)]

BRV #Red cover w/blue silk-screened family on cover edition- Al has mixed things up a bit in this issue, as there are actually band pics (nice ones of Current) and zine listings. But, what drives BRV is Al's personal writing, and while nothing terribly exciting happens this issue, Al still lets you know about his trips and adventures. I always look forward to reading this. [see info above]

Canvas #7- Excellently organized 1/2 size zine. A couple columns, zine/record/live reviews, a few photos, and some random views. Boring? It might seem so, but Canvas is a real good zine, fueled by a great interview with the underrated Trenchmouth. So many zines have bad writing, bad looks, and shitty layout that Canvas should be given praise for doing the little things so well. [Jamie Kennard, Skidmore College Box 641, Saratoga Springs, NY 12866, 26 pp's, \$1 ppd]

Clearest Mind of All #1.1- Poetry and small fiction scribblings. No offense, but you need to play more Nintendo and stop thinking so much. [Tripwire Art, 113 Fleetwood Lane, Minoa, NY 13116, 14 pages, free (maybe postage)]

Clownhead #1- An undeniably new approach to zines; Nora uses clowns as her center point. Yes, clowns, as in carnival tales, interviews with old clowns, and other odd stuff on these freaky characters. Plus, bizarre shit like grocery store reviews, dreams, job scenarios, and an interview with an avid "90210" watcher. Well, it's not routine even though it may be somewhat unmoving. If zines about various things written by young women (you know the kind of zine I'm talking about) interest you, then try this one. Update: Nora now has a new zine with a new title. [PO Box 156, Warrensburg, MO 64093, \$.50, 24 1/2 sized pp's]

Commodity #1- On the cover of this nice-looking zine it says: "In depth interviews with Samiam, Green Day, Jawbox, Quicksand, and a valiant attempt to interview Bad Religion. Questions about selling out, becoming mainstream, money, MTV, being exploited, back lash, indie labels, and other stuff like that." What more could I

say? They deliver what they promise. For a 1st issue, they got some good bands, alright, and the quality of the copies is great. I wish I got to read more about Tony and Josh's feelings and maybe Boston happenings, but I won't complain, except that the interviews all were a bit too similar in question, though the questions were good and pressing. Personally, I've been drowning in bands' reasons and excuses for why they signed to major labels since it's been the big topic lately in zines, and all I'll say on the matter is this: the bands know damn well that what they're doing contradicts what they supposedly stood for, so I just wish they'd stop their rhetorical bullshit about maintaining their integrity and just tell us to fuck off instead of putting up a front about respecting zines like Commodity or Change Zine. [Tony Leone, 7 Kenney St. #3, Jamaica Plain, MA 02130, \$2, 30 pages]

Dispatcher #1- From the fine lads at Art Monk Construction comes this zine that has some of the best looking layouts around! This zine starts out with interesting tales from the makers, then goes on to a piece on farm laborers and the abuse of workers and us as the consuming public of fruit. Continuing on the non-traditional zine subjects, there's an odd tribute to Taxi Driver, pinball machine reviews, Charles Barkley quotes (finally, a sports lover!), and a cabbie interview. Oh yeah, an interview with the thick Don Caballero and a few record reviews. Not your straight up zine, and it's good for that reason. A pleasure to read and look at. [PO Box 1105, State College, PA 16804-1105, \$1, 20pp's (1/2 sized)]

Down But Not Out #3- NJ/NYC HC scenesters have put together one hell of a HC zine! Though by the time you might read this a lot of the information may be outdated, it still deserves your attention. Interviews in this issue include the final Railhead interview, Mouthpiece, the dead band No Escape & Boiling Popint Fanzine, Merel, Mat Gard of Radio Riot fame, and finally Die 116. Done on newsprint with odd background pictures, this zine has a few opinions by the makers, but it is mostly about interviews that relay news about the scene and who's who in HC. Christ, I'd love to see these guys do a HC family tree of the members of all these bands. [Patrick, 8 E. Chestnut St., Bordentown, NJ 08505-2024, \$2, 48 pp's]

Dream Scene Magazine #1- A zine with transcribed dreams. I think it's kinda stupid, especially with no graphics. If you like dreams or are studying Freud... At least make the dreams all about sex so I want to read it! [38 Rossi Ave., Suite 1, San Francisco, CA 94118-4218, \$2ppd, 16 pages]

Dream Scene Magazine #2- Christ, I hate to put down a zine that sends me free copies, but since this zine has nothing to do with punk/HC and is boring, too, what else can I say except: avoid.

Dumpster Dive #8- The best known CT zine (outside of CT)? Probably, and this issue should help DD's popularity. Chats with Rancid (!), Jeff McDonald of Red Kross, Voivod, and a long one with Tesco Vee who always has got some meaty (ha-ha) things to say. A whopping 175 reviews rounds it out. Lots of words fit into this issue, and despite seemingly random pics and graphics, it looks real nice. Wish there was some more commentary from John, but I'd buy this anyway (actually, I did buy this anyway). [PO Box 426 Norwalk, CT 06856, \$1.50 (?)ppd, 18pp's]

Dysfunction #1- Cool new CT zine that's got a long, informative talk with Spitboy, the Unwound, and a very short one with Buzzoven. A tiny scene report is in here, as are some pics of the new breed of HC bands like Heroin, UO of A, Hoover, etc, and 2 pages of record reviews. Very nice effort from a very involved person, and while I wish he put more of his own views and slants in here, I'm sure he'll provide those in upcoming issues. Nice, photocopy job, too. A most welcome addition to CT zineland (that makes about 5 now). [c/o Rob Rioux, 32 Whitney Rd., Manchester, CT 06040, \$1.50 and 2 stamps, 28 pp's]

Eight Ball #1- This may be of interest if you live in New Haven and listen to HC that's already been done better and before. It's not so much that this zine isn't good, but they just focus on far too narrow a subject without offering much to people even if they do like bands like Jasta 14 and Strength 691, two bands I'm sure 99.9% of this country have never heard of. Done on bad xerox, the pics came out rather poor and it took me 3 minutes to read the whole thing. To the maker of this zine, please don't think I'm busting on you, because I think it's great you're trying to support the scene, but I think with more time you'll see just how unspecial this issue was. Lastly, if you think Swiz is "pretty horrible," Gunk is a "really bad rip off of Fugazi," and Sensefield is "probabaly one of the worst bands" you have ever heard then you either have too many Slayer albums, think these supposed new school HC bands are innovative, or have never seen a show outside of New Haven, CT. Or maybe all three for chrissakes. [Jon Peck, 11 Dix St., Hamden, CT 06514, \$1, 16 pp's]

Eight Million Ways To Die #2- Done by Jamey of Jasta 14 (a CT HC band), this zine is HC oriented with a short talk with Overcast, a vegetarian poem, some graffiti, a small scene report, and a few odd record reviews (if Earth Crisis is "hours of kickboxing fun" than that is scary). The zine is really sparse, though, and it took about 5 minutes to read, and while I like the idea the Jamey is truly trying to help the scene, this zine needs more to make it worth it. [33 Hubinger St., New Haven, CT 06511, \$1, 14 pages]

Etc...#2- Vast improvement over #1, but they tricked me because it's only printed on one side of the paper and when I felt the wieght I thought it was the biggest zine since...well, since mine. This central CT HC zine is mostly ads and pics of HC bands, but they don't look too good. There are music and zine reviews, too, but this zine needs to get some more ideas and better layouts and graphics. Though sparse, I did enjoy reading the small opinions on HC and SxE and I really like their attitude and intelligence. I just wish they put more of that in here than bad pics and lots of blank space. Still, it's free so you know it's worth getting. So, Tim, let me know more about you and worry less about like looking like a normal zine! [13 Seminole Ave., Hamden, CT 06518, 3 stamps (free in person), 26 pp's]

Eye Nine #3,4- This zine is rather minimal in the sense that it is short, has a couple short interviews, and a few writings and drawings. But, yes, but, for only 2 stamps (or a mere penny if you can get it in person), you'd be smart to get it. Why not?! I haven't heard of any of the bands interviewed, except Jawbreaker is in #3 and you may be surprised to find that they talk about stuff not usually talked about. Jawbreaker fans take note. [2213 Mariner Circle, Raleigh, NC 27603, \$.58, 16 pages or so]

Factsheet Five #50-52- If you think MRR reviews lots of zines, you don't know shit. I still am amazed at the number of zines created on so many topics (127 pages of reviews!) and it makes me feel rather small to focus on punk/HC music, but fuck it. Back to the zine at hand, FF is a great source of zines, and he's even starting to review music, so send it in. Look for it, it's more than worth your time. [PO Box 170099, San Fran, CA 94117-0099, \$4, tons of p's]

Fiz #10,11- By now, you should know of Fiz, and if not, well then listen the fuck up. If I only had to review one copy of Fiz for this issue, I could handle that...as long as I didn't have to review any other zines. Fiz is so jam-packed with interesting material that I just do not have the time to read it all cover to cover, which saddens me. I try, I really do, but 112 pages of full-sized amusement is no easy feat when I'm trying to live a life and read anything else. Oh, fuck my poor excuses, here are some highlights of #10 & #11: Melvins, comparing bathrooms at LA clubs, Ed Hall, Saturday mornings

revisited (!), Lemmy of Motorhead interviewed by a 10 year old kid, as are the Ramones, the Unsane (!), Archers of Loaf(!), Beck (he really is a loser), tons more shit that I'm not even going to bother to try and mention. Thick, funny, and diverse, about the only thing Fiz doesn't cover is HC. [P.O. Box 67E10, Los angeles, CA 90067, 112 pp's, \$2.50]

Fiz #12- Just got this in, so I just gotta say get it! Check out who they interviewed: Green Day, Drive Like Jehu, Cows, Johnboy and more! The ususal fillings, too, which make up the majority of this rag. Two, um, criticisms or suggestions: does every interview have to be silly and nonserious? If you're able to talk to Green Day, is it too much to ask them a pressing question instead of asking them about cartoons and shit? And if you get two serious members of Drive Like Jehu, why bother them with bad questions about dogs and crap? Look, I like funny interviews at times, but does it have to be every single one?! Secondly, "Dave's Music Jerk Off," a good idea, is just too narrow. I will respect Dave's opinions (in fact, I agree with many), but his tastes are very limited. How about Jill's or Ginger's Music Finger Off? Still, very cool.

Flipside #88-90- Flipside, a longtime favorite of mine (partially due to the fact that few reliable alternatives existed), is starting to rub me the wrong way. Always the champion of what used to be true alterntaive bands, I think Flipside is getting drowned in the mess of magazines that are all starting to cover the same acts. Let me clearly state that I don't think this is Flipside's fault! In fact, without Flipside, bands like Bad Religion, L7, and numerous others would be spit to the mainstream. But, so many new magazines have come out that have the same interviews that Flipside is now lost in the pile (at least for me out in CT it is). Whereas Fiz took on a very humorous style, MRR shot its supporters in the foot, and Spin joined MTV, Flipside seems stagnant in doing what they've always been doing. I still believe the people involved are fun and punk, but they need to get their priorities straight. Yes, more nude pictures! Yes, more DIY music/zine reviews! Yes, more Jolly Roger! No more seemingly mindless talks with bad LA garage/bar bands. And no more endless "who's drunk with who" columns that pervade the back of the rag. I can only hope Flipside takes on a more aggressive stance and begins to realize that the once only punk magazine is now lost in a crowd. [PO Box 60790, Pasadena, CA 91116, \$2.50 ppd, tons of p's]

Flipside #91- Now that's more like it! Finally, some good fucking bands interviewed: Mousetrap, Tanner, Los Crudos, Jello Biafra, Naked Aggression, Sinkhole, and a talk with poster artists, Taz. Good job, Flipside, it was smart to let some good scenesters (Jim Testa and Bobby S. Fred) write for you. Hope this continues!

Foster Child #16- Why the fuck haven't I heard of this before?! Lots of reviews in this, all music, but the best part is the talk with the Rev. Horton Heat, Gas Huffer, the Devil Dogs, and the unlvely Sloppy Seconds. This zine looks real nice on newsprint and smooth layouts help. If the bands interest you, go for it, please. [7635 Marcy Ct., Glen Burnie, MD 21060, \$1.50, 39 pages]

From Far Off #1- Another one of those first issue zines that have odd ramblings, a letters section, a few reviews, drawings, pictures, and opinions on things. They were nice enough to run a Change ad, though. I got this a while ago, so I hope #2 is out now, hopefully it's better than this. [PO Box 6274, Minneapolis, MN 55406, 14 pages, \$1]

Get Off My Wagon, Februrary '94- Just a bit smaller than 1/2 sized, I was impressed by the San Fran zine's clean look and slick layouts; very good looking. There's an interview with the drummer from the Fluid talking about major label shit (wonder what he says now after getting royally fucked), odd drawings/cartoons, reviews (w/cool pictures accompnaying ewachg review), plus a talk with Transition. Small, compact, and pretty good. Hope it gets bigger. [PO Box 16041, Oakland, CA 94610-6041, 30 1/2 sized pp's, \$1(?)]



Glossolalia #3- A free LA punk zine that really shouldn't be free because it's worth \$. In this issue is an interview with the makers of the ever-popular Answer Me!, the Goads, plus a talk with Trash Can School, the Red Aunts (bad band, good interview), & Beth from Oiler (!). There's some live reviews from LA, record reviews (including some done by a music professor who offers a cool perspective), and this thick zine is rounded out by interesting writings and stories. For LA people, this should be essential, for the rest of us it's recommended, especially for the \$! [4470 Sunset Blvd., Suite 425, Hollywood, CA 90027-6305, \$1, 88 pp's]

Gogglebox- Best non-music zine I've read in a long while. She is still punk, still independent, and still writes about bands but she doesn't interview bands, review music and all that typical shit. This is a zine about living in this world, and Jennifer has seen her fair share of it (whether she wanted to or not) by going to shows, working for Lollapalooza, and working with NOW. The reading is at times humorous, at times frightening, but consistently engaging. Get this. And, to Jennifer, a few words: please name names so we can know which Sub Pop loser jerked off in his vain attempt to get to you, what's the name of the guy at Kent St. who writes scary love letters, and finally, Jennifer, whether you are willing to admit to yourself this truth, you come across in print as being extremely nice, cool, and risky. In other words, you are a boy's dream come true because you are so honest while at the same time, alone. Unlike just about every other male who has ever come in contact with you, I am not interested in being your boyfriend (namely because I have a girlfriend who lives 50 blocks north of you in NYC), but I am interested in seeing you continue to do Gogglebox. I didn't mean to make this review so personal, it's just that this zine needs to be read by all, [Jennifer, 415 McBain, 545 West 114th NYC, NY 10027 (note: I doubt if she can still be found at this address, since it seems like a Columbia Univ. dorm, wait...try PO Box 250402, NYC, NY 10025!), \$1, 32 pp's]

Green #3- A smaller zine that typifies most zines in my opinion. It is a xerox job from a guy who is punk and in a smaller town, and revolves around his thoughts on things, tidbit facts, and various interests such as graffiti. Some zine reviews, too, but with the exception of the graffiti piece, I came away with little from Green. I suppose some zines intend to do more than others, but in a time when literally hundreds of zines are done monthly, too many are forgettable. [PO Box 1875, Ogden, UT 84402, \$?, 24 1/2 sized pages]

Gurls With Guns #7- Sorry, but I found this zine to be of little value to me. After having read it, I tried to remember anything to take away from it and came up with nothing. A bunch of small tales or random writings gets old fast. It isn't punk, not music, nor female-focused, just nonspecific. Too bad. [PO Box 1546, Havertown, PA 19083, 16 pages, \$1]

Hardware #4 (Spring)- For 22 pages, Hardware sure can fill a lot between the margins. It is nice to know that other people love the Cro-Mags, cool flyers, movement at shows, and Ignition. Where these guys are at with HC is where HC should've gone, damnit. Jersey bands Deadguy, Holedshot, Bleed and Three Sung Scroll are all interviewed, and showed me there is more band inbreeding there than in DC! Spitboy is also featured, as is a record collecting section (cool). Show/record reviews are also included, so do something constructive and get this you HC dogs. [Brett Beach, 2551 Constance Dr., Manasquan, NJ 08736, 22 pp's, \$2]

HeartattaCk #1- The start of the new West Coast answer to MRR! Led by the always active Kent McClard, HeartattaCk is a DIY zine that all you hardcore people will appreciate as a decent alternative to the often-myopic MRR (though they look very similar in format). Incredibly cheap (a quarter!), this first issue has got letters, columns, a good interview with Garden Variety, a collective called Beehive, and lots of reviews. Get out and support this, not just because it is needed in our scene, but because it is a good read. Well, for years we've waited for a more visible voice, and this, along with Punk Planet, have spoken out and I for one am thankful and supportive. [PO Box 848, Goleta, CA 93116, \$.25 (with an order from lots of distros or Ebullition), 48 pages]

HaC #2- While #1 was rather sparse, #2 is much meatier and more interesting. Still like MRR, it has columns by various people, zine/music reviews, and a letters section (wish I hope they keep minimal since they tend to be long-winded and quite irrelevant [like the one by a Jim Peri]). 2 long (maybe too long) but very insightful interviews with Los Crudos (saying things that truly informed me) and Iconoclast. One point of debate, though: while I understand what Kent is saying by declaring his control over HaC so as not to mislead people into believing that this zine is a major HC co-op, it is impossible for me to keep up with all the zines and music he reviews or reports on in HaC. In other words, I think it would be helpful to still review material that HaC thinks is terrible in order for me to be able to find out where they stand in many cases. If Kent "simply is not interested in spending any energy to help people and bands and labels that I don't agree with or enjoy," will that same interest apply to reviews or just interviews? Just wondering.

I'm So Fucking Beautiful #2- A personal zine done by a young woman trying to deal with being fat and trying to convey her feelings about it in a constructive manner. I'm not sure if this zine is more for her or for us, but if you're interested in her struggle or you feel like she could give you some needed insight, then write her. Otherwise, don't bother. [Nomy Lamm, 1505 NW Goves Ave., Olympia, WA 98502, \$1, 32 1/2 sized pp's]

Identity Crisis #1- A small, CT zine that focuses on the new school HC scene with pictures of Strife, Evolve, Grip, and Shelter (the quality is kinda lacking). A good interview with Kate of 108, though, and an opinion defending Krishna (ugh). Basically, this zine is too simple and basic for me to like. I always buy a zine if it's from CT, but this one just shows me how far some factions of HC have strayed from what HC was originally all about. Calling cocaine and caffeine the same thing? Stating "the love of meat prevents any real change?" Reviewing the new Snapcase music as "very unique?" Where did we go wrong? [c/o Emily Schmidt, 422 E. Litchfield Rd., Litchfield, CT 06759, \$1, 20 pp's (1/2 sized)]

Indie File #Nov, '93- Yeah, I guess if I lived in North Carolina I'd pick this up since it's free and focuses on NC shit. But for the rest of us who have to pay for the thing through the mail, it ain't worth it. Sure, it's got Fugazi and the Archers of Loaf on the cover, plus things on Life of Agony, Small 23, & Souls At Zero, but they're all 1/2 page shitty interview-type things that say nothing. [1711 Central Ave. Charlotte, NC 28205, \$1ppd, 30 pp's]

Inner Muscle #1- New, free zine outta Montana of all places. Interview with House of Large Sizes and lots of music reviews that are pretty good. For a 1st issue, it's pretty good and is in a cool big newsletter format. I know if I lived in Montana, I'd be psyched for it. Fuck, I live in CT and I'll still send a stamp. [Eddie Musclemouth, 675 E. Central, Missoula, MT 59801, \$.29, 12 pp's]

Inside Loud #6- Nice little zine that's got your basic music/live/record reviews, a NoMeansNo interview, plus one with a band called Drain Bramaged. Best part is the pic of the Jim Rose

Circus Sideshow guy lifting two irons with his dick. Ouch! Double ouch! It might seem conventional, but I still enjoyed this zine. [PO Box 177, Cypress, CA 90630, 28 pp's (1/2 sized), \$1(?)]

Inward Monitor #7- Damn, this zine has been around the block and back again but has only 7 issues to show for it. Short talk with Chris of Doc Hopper, a cool talk with Rancid, Mat Gard of Radio Riot fame, and the now-defunct Rorschach. Plus, fun stuff like a trip to Madonn'a place, Greyhound Bus tips, Taco Bell love, and more. The zine may seem small, but it packs a wallop. Write and get this zine! [PO Box 137, Berkeley, CA 94701, \$1(?), 30 pages (1/2 sized)]

It's Alive #11- I got this right after I finished Change #3, so this is going to be way outdated, but since Fred has been at this zine thing for so long, it's a safe bet you can still get this. For the uninformed, It's Alive is an old school SxE HC zine that bows to no trends and cowers to no clique. Inside this free (you pay for postage) zine is a depressing talk with Brian Baker (ex-Minor Threat) and a good one with Dave Smalley (Down By Law, ex-too many to mention). A few in-your-face HC slogans are mixed in, as are some pics. The spirit is alive in this one, people, and the blend of intelligence and fortitude in the writing is clear. Send 4 stamps now. [c/o Fred Hammer 900 Azalea St., Oxnard, CA 93030, 4 stamps or \$1, 20 pp's]

Jellybean Zine #2- A rag-tag zine that has got a bit too much poetry, fiction, and stories for my liking. Interviews (short ones) with Samiam, the Wallmen, WORM, and some other people. Tons of zine reviews, though, and the best part of the whole thing is the 1 page called "useless things." Very scrappy zine that doesn't seem to take itself too seriously. The makers have a good attitude, but not enough to keep me interested. [Tripe Wire Art, 113 Fleetwood Ln., Minoa, NY 13116, \$2, 42 pages]

Jersey Beat #51- I'll go out on a limb and call this the best Jersey Beat I've ever read. I know, I know, I'm pretty young (22), but Jim sure made this issue interesting. Entitled the "Is Punk Dead?" issue, this zine explores the whole sell-out thing from every angle. Jim starts it off with his own column on it all, then Kent McClard jumps in. Next, there's a great interview with Lookout Records' Larry Livermore, followed by a Green Day interview that actually taught me a thing or two. Jawbox and Sinkhole then offer nice contrasting standpoints. The interviews are rounded out by talks with Bernie's Fix and Saidchild (?). Phew. Furthermore (you know it's a big zine when I have to use "furthermore" in the review), #51 has got the usual trimmings of reviews, scene reports, and more reviews. I'd like to see who can review more stuff in a week: Jim from Jersey Beat or Al from Suburban Voice ... it'd be like the hot dog eating contest from "Meatballs." Seek and consume this one, people. Wait! Don't forget that Jim is having a letter contest since no one writes the zine letters: he's giving out 20 free 7" records to whomever wins! [418 Gregory Ave., Weehawken, NJ 07087, \$2, 72 (!) pages]

Kill The Robot #5- I'm sorry, please forgive me. As you can tell, I review lots of zines. It would not be stretching fact if I said I read more zines than is healthy. So by the time I get to Kill The Robot #5, I've surveyed so many goddamn b/w words that I search for something to grab my eye. No, I don't need any full-page picture of some SxE kid pointing to the sky as he yells to provide me with zine excitement, but is it too much to ask of this issue to at least have paragraphs? Please? Kill The Robot is all about trying to take a different approach to zines by actually getting ideas across through the printed word of stories and views. Good. But would you mind indenting here and there? It is not easy to read 100 tiny lines in a row without breathing. See? Now, I've written about petty stuff and not about the true strength of this issue. Oh well. [13605 Glenhurst Rd., Gaithersburg, MD 20878, \$1, 32 1/2 sized pages]

Manor Farm #3- Very thick zine done on xerox, but it has a good amount of empty space. Still, this zine has got character, and while lots of zines have got some personality, I actually like the views of the people who did this. Focusing mainly on trying to analyze and reform some of the aspects of HC, this zine is comprised mostly of small opinions about shit like militant SxE, MRR, sexism, and more from a lot of different writers. I love the line: "Go vegan? Go fuck yourselves!" Right on! I like the fact that some people are becoming more vocal about how HC has gotten screwed up and this surely kept me turning the pages. Though the layout and graphics kinda suck, not much else does. [c/o OB 711 Raritan Ave. Highland Park, NJ 08904, \$2(?), 62 pp's]

Manumission #5- Now operating out of Kentucky, Dan sure is the diverse scenester, interviewing Come, Endpoint, Hell No, Ruby Falls, Neil Robinson (total punk rock do-it-all from ABC No Rio), and throwing in a Fire Party (haven't heard that name in a while) spread. The interviews are pretty good, but I also liked the pieces on the Zapatistas, Bessie Smith, and, my favorite, the 1967 Detroit Riots. Live/music/zine reviews finish off this commendable effort. Rad. [PO Box 641, Louisville, KY 40201-0641, \$2ppd, 35 pp's]

Monkeywrench #2- Out of the Amherst area of Western Mass, this zine has an affection for Ebullition-type HC. There are interviews with Econochrist and the person who runs Mass Revolt, plus a decent amount of music and show reviews, including a Biafra review. A lot of attention is given to addressing the problems with Christianity and how it relates to life in general and the scene. Good zine, but I just wish the graphics and punctuation matched the spirit and effort. A zine to keep an eye on, because this kid is doing a lot for his scene (doing shows, a few zines, etc...) and seems to possess the DIY energy that fuels HC punk. [17 Princeton St., Holyoke, MA 01040, 48 2/3-sized pp's, \$1 plus 2 stamps]

Monster Zine #9- Not really a monster size-wise (it's pocket size), but certainly cool enough content-wise, especially if you (like me) are a surfer. Alex does a really good job writing down his feelings/views and he does so without coming across as boring or bothersome. For the loner in all of us, and if you're in San Diego, then you'll get some pointers as to where some cool spots are. [Alex Coolman, Box 633 ASUC Store, Bancroft & Telegraph, Berkeley, CA 94720, \$.50ppd, 1/4 sized 38 pages]

Negative Ink #1- Great look to this zine with very cool cartoons! An interview with All, comic book drawer Evan Dorkin, and Eve's Plum. By now, #2 should be out with bigger and better bands, so stay tuned. [309 Van Name Ave., Staten Island, NY 10303, \$1, 20 pp's]

Nice Pooper #2- Outta Philly, this 1/2-sized zine is rag-tag but should be of interest of those into the Simple Machines scene, as Unrest and Bridget's Cross are interviewed, and lots of indie rock and poppy-punk is reviewed (music & live). If that genre tickles your fancy. #3 will have RLT/SOT, so look for it. [745 S. Cleveland St., Philadelphia, PA 19146, \$1, 22 1/2 sized pp's]

Nothing #3 & #4- Well, the Radio Riot influence has spread up to Boston, where Tre has adopted the one-sheet format. Hey, Tre, you seem depressed as all fuck, buddy! Like RxR, Nothing has small clips on thoughts and some reviews, opinions, and tiny pics. For a stamp, you can't go too wrong. Oh yeah, it's on a HC slant and #4 is a little more interesting due to Tre's opinions which, though I might not always agree with, still keep my attention. [1191 Boylston St. #6, Boston, MA 02215, 1pg. \$.29]

Oompa! Oompa! #3- In the riot grrl vein, this zine may actually be funded by Riot Grrl press, so Megan is getting a great deal. Being a male, I didn't get much out of it, since there's yeast infection help, breast size problems, tampon & menstrual cycle aids, etc. Nice mix of handwriting, graphics, and type, so the zine is nice to look at. For grrls out there, and the reason I don't say for guys is because, quite frankly, it's not written for guys. [Megan, 23 Long Ave., Apt 1, Allston, MA 02134, \$1, 40 1/2 sized pp's]

Phlox #3- Glad to see this zine is still going, and I must say that Phlox is one hell of a zine. Scott, now touring Australia until December (but the zine can be ordered at anytime), sure got hold of some incredible resources to do this issue because the copies are crystal-clear, the graphics are smooth, the cartoons are actually good, and the layout is impressive. The content is cool, too, as the majority of the writing is about personal tales/views having to do with hair color, boredom, car crashes, and building a mousetrap. Also, music reviews and zine reviews, along with a pen pal list. Hot issue, indeed, from a talented punker trying to live in screwy Pennsylvania. [PO Box 763, Lock Haven, PA 17745, \$1.50, 34 1/2-sized pp's]

Pinch Point #7- This zine is one of the odder ones I've read. To be honest, I can't tell if the interviews and stories are fact or fiction, but I've convinced myself they're real to make them more exciting to read. A funny interview with Rush Limbaugh (if it's real), a story by a guy who fucked Madonna, a well-written ratings article on MTV vj's, and a hilarious Top 10 college radio thing. Looking at what used to be in past issues, these guys got a real sense of humor and can come up with some ideas no one else has. Interesting and a fun read with nice, clear layouts. [PO Box 128, North Lima, OH 44452, \$1.75, 18 pp's]

Pressure Point- Quite literally, the biggest zine I've come across. The makers of Cotent, Stand Firm, Steadfast and other very SxE HC zines put their efforts together and made this colossal thing. SxE as fuck, though I can't tell if they're stupid or sarcastic a lot of the time with all their X's and threats to kill people who aren't SxE (good thing I still am). I must admit that all the HC pics seemed redundant after a while, including Outspoken, Earth Crisis, Strife, Resurrection, etc... Interviews with Ashes, Gaze (a graffiti artist), Grip, Encounter, & Holocaust fanzine. I personally am not an active member of this scene, so I'll avoid any glaring criticisms, but I gotta say that it seems very cliquey, but it might be your ballgame. [?, 38 huge pages, \$?]

Punk Planet #1- Well, folks, we may finally have the East Coast answer to MaxRnR. Outta nowhere, this zine finally acts on what a lot of people have wanted to do for a while. On newsprint, this first issue has the basic zine formula: zine reviews, music reviews, columns, fiction, and interviews. Some of the bigger names contributing are Larry Livermore, Jim Testa, and Kent McClard. Plus, there's a Samiam interview, mostly talking about the whole major label thing (sell-outs). A good interview with the guy who runs Gravity (!) Records. Also, a real good story on Touch & Go Records that isn't a straight interview. Anyway, this is a very DIY effort and they seem very open to help and contributions. I applaud loudly for this effort and look forward for it to continue. [Punk Planet, PO Box 1711 Hoboken, NJ 07030-9998 for general mail, but if sending fanzines or records, mail to Punk Planet south, c/o Will Dandy, Route 2 Box 438, Leeds, AL 35094, 54 pp's, \$2]

Punk Planet #2- Glad to see they're keeping this up, but, man, this thing sure looks like MRR, except thinner. Interviews with J Church, Lagwagon, the mighty Rancid, and Matt Kelly (who does some Internet zine thing plus a regular zine called Cool Beans). Fiction, reviews, and ads make up the rest of it. I hope PP gets a new direction soon, because by making their zine look like MRR so

much they inevitably are putting themselves in a position to constantly be compared. Lastly, I really liked Slim Moon's column showing the similarities between punk and oil: great and right on! To the other columnists: get some fucking direction in your writing and stop with the apologetic attitude, too. Seek.

Psycho Moto #1- From the people who brought you East Coast Exchange, this NYC-based 1/2 size zine sure will help fill the whole in the NYHC scene. There are decent interviews with Orange 9mm (!) and Clutch (yuk), along with some reviews of music, poetry, opinions and a little thing on riot grrl (an anti-viewpoint). The graphics are real nice and the layout is impressive, as this zine doesn't seem overpacked though it's lengthy. Wish it took on the NYC scene more, and with 15 people supposedly working on this, I'd suppose they could if they want to, but that's getting a tad nit-picky. Check this one out. [East Coast Exchange, 45 Avenue B apt. #2, NYC, NY 10009 c/o Ethan Minsker, \$1, 44 1/2 sized p's]

Radio Riot #all through end (#36)- Well, RxR is gone and dead, but not to be forgotten. Mat will continue some form of a zine/store/hall in the future, so be on the lookout for it. But, I must say, that not too many people, no matter what their musical preference or political slant, have the ability to convey feeling, opinion, and fact in a brief amount of time, yet Mat was able to do exactly that. Look, this Mat guy and I have never met, let alone even written a personal note to one another. Chances are that I'll never talk to him. But, I will state for all you out there that certain individuals fuel this punk/HC scene of our's and this Mat guy was one of 'em. Sorry to see RxR die, but happy to know this guy is one of us, supporting HC with all the intelligence and honesty (and humor) he can. [look for new projects soon by Mat Gard]

Rebel Sound #9- One of the most punk zines out there and I'm still surprised it hasn't gotten more attention than it has. It always has good band interviews (this issue has got Jawbox, Sloppy Seconds and Band Of Susans), tons of lengthy music reviews, and strong views on punk issues. Hey, they've even got a cable show and do cool videos! Well, you're missing out if you miss this. [PO Box 183, Dalton, MA 01227-0183, 34 pages, \$2]

Rejkt- Very sloppy zine outta VA with a hose.got.cable interview and random shit all over the place. Lots of cut and paste articles that made me turn the pages fast. I guess the guy who does this also has a band and puts on shows, which is great, but maybe he should focus on that instead. [James PO Box 1982 Roanoke, VA 24008, 36 1/2 sized pages, \$1]

Rumpshaker #2- Just to let you know, the editor loves Snapcase, Earth Crisis, etc., and used to love satanic metal before finding out about SxE and vegetarianism. Hmm. The bands interviewed in here are Endpoint, Sick of It All, Lifetime, Snapcase, plus a talk with the guy's mother. The Snapcase drummer actually came across as very intelligent except for his Christian, pro-life stance, Ari from Lifetime has cool Libertarian stances, Rob of Endpoint seemed a tad too general and lofty, and Lou of SOIA was a good read. But, the best part was the piece on Obsessive Compulsive Disorder, from which the editor suffers. A good #2 indeed and I'm glad to see it comes from NYC, and I hope it grows with time, both in size and content. [72-38 65 Place, Glendale, Queens, NY 11385, \$2, 32 pp's]

Satisfaction Guaranteed #1&2- New zine covering NYHC on the old-school tip, if there is such a thing. It's odd that the zine is from Poughkeepsie, though (more than an hour outta NYC). Though this zine seems more fitting in 1988 than now, I like it's honesty and straight up interviews. #1 has the ever honest Paul Bearer of Sheer Terror, Supertouch, Hell No, Yuppicide, and Atlas Shrugged. #2 is better with good interviews of old Gorilla Biscuits members, a Bad Brains interview with Darryl, Rancid (!), Sick Of It All, Mind

Over Matter, Rage Vs. Machine, Walt Mink (yuck) and Sick Figure (kinda stupid). Wow, a pretty good lineup! Record reviews round out the big, newspaper-size zine. Despite being in need of a grammar lesson, this is worth a look, indeed, NYC area folks, and others as well. [Mike, 6 Oak St., Poughkeepsie, NY 12603, lots of p's, \$2]

Scagboy #2- For some reason I think Dylan has too much time on his hands or else not enough to put more cool stuff into his zine. Complete with crayon-colored cover, Skagboy has poetry, stories and reviews. Heard all that before? Me, too. Too goofy and random for me. [c/o Dylan Miner, 119 Wireline Rd., Caro, MI 48723, \$1, 16 pages]

Screams From Inside #3- A newsprint zine which dedicates most pages to "Carissa's Ramblings" which are comprised of Carissa thinking out loud about various subjects. Very short interviews with Avail, Green Day, and Naked Aggression. Lastly, some reviews of music and zines. OK. [PO Box 13044, Minneapolis, MN 55414, \$1 (?), 18 pp's]

Sex, Tattoos and Rock'n'Roll #2- A glossy, cheesy magazine that basically has pics of rock stars with tattoos. Ingenius. Who the fuck authorizes people to go ahead and publish this shit?! Tattoos may be cool to look at, but just pick up those better tattoo magazines. Bands in here range from Gwar to Madball (duh), Prong, Entombed, and some very sexist parts on L7 and 7 Year Bitch. Oh, gee, a bonus poster with perhaps the ugliest people I've ever seen from the NYC metal/HC scene with their shirts off. Uggh. And the price? Shit, get a Cracker Jack box and get their rub-ons, way cooler. [\$5, 98 pp's]

Shoelace Fanzine #6- I never realized how many zines came outta Jersey. Anyway, Shoelace is a pretty good quality zine, though for some reason the computer-esque font bugged me. Talks with Half Japanese and a short talk/tale with Rancid(!). Tons of reviews finished off the zine. It read a little too fast for me, but that may be just me. [PO Box 7952, Trenton, NJ 08628, \$1, 30 pages]

Simply The Best #3 & #4- A free small, personal zine by a HC guy sick of fucking religion (both in his house and in his scene), sick of rip-off HC record companies (New Age), and sick of religion some more. No, it won't change your world, but I found myself agreeing with this guy on points and I admired his unabashed honesty. A few reviews each issue, too. [where the fuck is the address!, free, 8 1/2 sized pp's]

Skujellifeddy #5- Slinky sent me her zine, along with a note about MRR hating it. Well, Slinky, I certainly don't hate your zine, but do you know how many 1/2-sized, xeroxed, personal zines written by young women dealing with seemingly-random topics, usually love, sexism, and some aspect of the music scene exist? Way too many. Way, way too many. Best thing is the t-shirt reviews. [Slinky, 23 North St., Collinsville, CT 06022-1142, \$.29, 16 1/2 sized pp's]

Sound Views #26-up- First off, get this, and if you visit NYC, you can get it for free! Hoowah! I'm not gonna run down the bands and features in all these issues, since it comes out bi-monthly but to give you an idea they've interviewed Orange 9mm, Yo La Tengo, Unsane, Onyx, Murphy's Law, Don Fury, Garden Variety... basically they cover it all, from HC to sludge to porn to rap to anything that's cool. It has a relatively big staff and slick layouts and pics; very professional, but still has a DIY feel to it. Besides the reviews, they also list upcoming shows so all Big Appleans will know what's up. One of the better presents to get under your tree no matter what time of the year it is. [96 Henry Street, suite 5W, Brooklyn, NY 11201, 32 pp's, \$2ppd]

Speed Kills #5- First off, it comes with a free Gaunt 7". Second, it's thick as shit with a glossy cover. Third, inside is Don Caballero, Pitchblende, Rocket From the Crypt Tour shit and more car crap than you've ever seen on "The Dukes of Hazzard." In case you don't know, this zine is part music part cars. No shit. I personally don't know shit about cars, especially because I drive a 1985 Chrysler LeBaron GTS Turbo when I want a 70's muscle car like a Charger or Camaro. For the car/music enthusiast, there's a funny part where tons of band & label people give their car info. Much, much more in here, including tons of music reviews. Different, yet not stupid. What more could you ask for? [PO Box 14561, Chicago, IL 60614, \$3, 144 pp's]

Stool #3- Woah! This zine is thick, slick, and loaded! It says "free," but must be for LA-area people only. Basically, this zine has got more substance (not to mention stance) than almost all other zines I've seen for this issue. Let me run down what you'll see inside: the infamous Dwarves, Monster Magnet (snore), Pessimiser Fanzine, odd ways people get off (like sticking a nail through a penis head-I'll pass), Tar, Cold Water Crane, a funny bit on how bands hype themselves up in bio sheets, the Cherubs, a talk with cartoonist POG (he does all the Sympathy for Record... drawings), Fudge Tunnel, junk food reviews, a Dear Jesus letter section, and more reviews than you can count. Don't forget the porno review of Mimi Miyagi videos. As you can see, this zine basically has a lot in it, but that's only part of the story. Where Stool grabs you is in their unwavering views and opinions which are most evident in their reviews. Don't be fooled by the incredible layouts and visual cartoons(!), these people are punk! A must. [believe it or not, I can't find their fucking address anywhere in this rag! Idiots!, 64 pages, \$?]

Straightedge Mini-Zine #3- A free (well, one stamp) SxE zine with pics of Outspoken, Edgewise, Black Spot, and other Cali SxE HC bands. Personally, I'd save my stamp and write my grandfather, but impersonally, I don't care what you do with your stamp. [Justyn 45 Orchard Ln., Berwyn, PA 19312, stamp, tiny]

Straightedge Mini-Zine #4- Knocking something that's free is like putting down sex: it's absolutely stupid! This tiny thing that can fit in my back pocket is simple enough: pics of old SxE bands like Project X, Judge, etc... Of course, the quality is shit and there's only one pic of each band and 12 total, but like I said, it's free.

Suburban Voice #35- Al cranks out another fabulous issue, and with the 7" (see music reviews), this about the best deal you're going to get anytime soon. Bands interviewed include: All, Afgfhan Wigs, Shades Apart, Tad, Buzzcocks, Alcohol Funnycar, and more (10 in all). Plus, there is tons of shit reviewed in here; albums to shows to zines to demos, etc... If punk rock ever had one of those award shows, Al would get a lifetime achievement award for sure. Bands on the 7" rock, too, so you've got absolutely no excuse not to get this. Now! [PO Box 2746, Lynn, MA 01903-2746, 72 pp's, \$3.50ppd]

Thicker #1- Outta nowhere, this zine has a got a glossy, color cover, a 7" of new, unreleased cuts by Ken Chambers (ex-moving Targets, Bullet LaVolta), and interviews with Ken, Kustomized (a new Boston all-star band), Shellac (!), and Superchunk. Makes me feel like a haphazard loser with this thing, so maybe I can lose my loser status and advice you to buy this if they've got any left. Though a lot of this premiere issue seems to have come from Boston, it now runs outta San Fran. Look, the content is good, and it's the only Shellac (Albini's new Big Blackish, cement-block-on-your-head band) interview I've seen so far. Lengthy reviews and a some music reviews. I'd like to think of a reason why you shouldn't order this immediately, but I'd rather not committ 3 hours of my day to such a project. [PO Box 881983, San Fran, CA 94188-1983, 48 pp's, \$4]

Tidbit #5- Dave's back with another issue, and I've made it my personal aim in life to put out Change as often as he puts out Tidbit. Tidbit is still primarily about nice, big photos and ripped layouts. Pics this issue deviate a bit from the usual HC look and this time there are more bands like Engine Kid, Swiz, Drive Like Jehu, Seaweed, but he's still got Ashes, Resurrection, Amenity, etc... An interview with Sensefield, too, but I found them boring. Dave also puts in some opinions about being punk, his affection for Snapple, hockey (Rangers!), and the Clash. Reviews, too. Can't go wrong. [PO Box 5846, Huntington Beach, CA 92615, 40 pages, \$2]

Under The Volcano #19- By now they should be up to #24 or so, I don't know. Anyway, I really like this zine, and while that certainly may be because they have the staff, distribution, and \$ to excel, they still address music and a scene I'm interested in. If you're not in the NYC area, you'll have to write for this, and in #19 you'll find: the always-rad Archers of Loaf (wish the talk was longer), Die Monster Die, Estrus Records, Fluf, Killdozer, an interview with some guy who does shitwork (cool idea), an article on Oil!, and tons of live/music reviews. Definitely worth your \$ and time, this zine still could a distinct voice, but that may be because I haven't read enough issues. Not meaning to play out a tune, I recommend this zine highly and applaud them for their focus on NYC shit. [PO Box 236, Nesconsett, NY 11767]

Vision- Sloppy, tiny zine full of newspaper cut-outs. It's designed to make the reader pissed off about what's written, but to be honest, it just kinda made me not want to read it at all. Hell, it's free. [c/o Steve Hartman, 79 Summit St., Fairport, NY 14450, free, 18 1/2 sized pp's]

Wanna Communicate? #4- Very cool zine. There is a sort of slacker, yet in-the-know attitude about this thing that makes me laugh when I read it while still paying attention to what's on the page. Interviews with Chisel, Junction, Jawbreaker, Left Insane (?), Nation of Ulysses, and a very bad word association with the mighty Drive Like Jehu. Fuck, those are cool bands. The music reviews cracked me up and if you think MRR's are short, check these out. The editors' affection for 70's Black culture adds a nice touch (where's Shaft or Black Belt Jones?). Stay tuned to this zine and get their Super Powers Tape if it's still around. [16 Willow St., Bayonne, NJ 07002, 24 pages, \$2]

Wanna Communiacte #3- This is the old issue with the tape full of rad bands like Heroin, Born Against, Rorschach, 1.6 Band, Struggle, etc...[see music reviews]. Let me just say that the zine portion certainly can hold its own. The layout is neat, as all the pages read one way are for the zine, and if you turn it over, the other pages are for the tape comp with band info. Inside is a great interview with Rorschach (rip), a bad one with Shudder To Think (yuck), Sticks and Stones, a very hard to read Merel tour log, and a talk with Simple Machines from a while back, but that stupid logo on the 2nd page fucked it up! Reviews, "Cool Breeze" dedication to Redd Foxx, Star Wars shit, and a lovely piece on Merel and friendship breaking up. For a zine with a glossy cover, the typing and handwriting sure sux ass, but I can deal. I haven't heard the tape yet, but the only way I'm not gonna strongly advise you to get this if it really blows chunks. And I doubt that's gonna happen. [16 Willow St., Bonne, NJ 07002, \$5, 24 pp's of zone, 24 pp's of tape shit]

Whole 9 Yards #7 "The Tribute Issue"- Interesting idea here. Outta NYC, this 1/4 sized zine has got a big key ring in the corner, so I guess you can out it on your belt or something. Inside this zine (which has over 140 pp's) are tons of pics of NYHC bands from, I'd say, 1988-1994. Though the quality of the photos is shitty, the small graphics add a neat dimension, and with short interviews with graffiti artists, bands and photographers, I kinda like this zine. [R. Walter, GPO Box 645, NYC, NY 10001, \$4, 140 1/4-sized pp's]



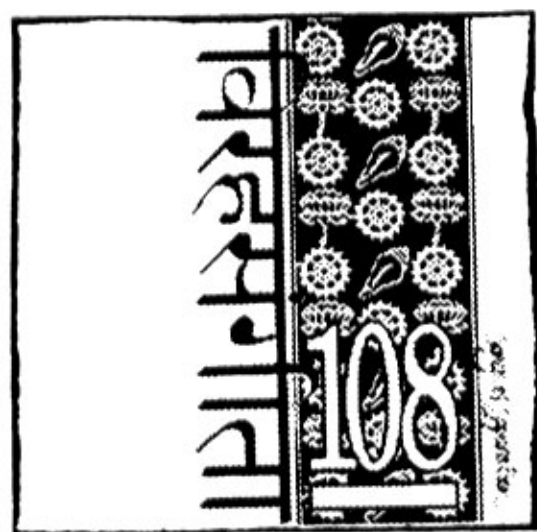
↑
I'm usually
not a very
funny guy, but
I couldn't resist
putting this in.
Isn't he cute?
A little ironic
his head is so
big, isn't it?

→ END OF ZINE
REVIEWS!!!



MUSIC REVIEWS

181 of 'em to be exact. In case you don't know, that's a lot. Anyway, you should know some things about our reviews: Johnny T and Patrick review everything, but we didn't bother to specify who reviewed what. We review all formats of music (CD, demo, etc...). We do review major label bands if we feel like it. Some music we buy, but we mostly review stuff we are sent. You are encouraged to send music to be reviewed. As long as it is close to being HC or punk, it'll get reviewed. There are some great new releases (and tons of bad ones) out there, people, so read about 'em...



108- "Songs of Separation" Equal Vision Records 111 W. 24th St. 6th floor rear, NYC, NY 10011-1912 [cassette]- Krishna all-star Vic (Vraja Kishordas) is back with 108's 1st full-length (I think). With the not-so-new addition of Rob Fish, the music has changed a little. For one, I like Vic's voice a lot better than Rob's. Vic has largely scaled back on his singing and I guess has been concentrating on guitar. Anyway, the rumors of 108 going melodic will now be put to rest. If anything, this album is heavier than "Holy Name." The music is still excellent but it sounds a little less accessible in the musical arrangements because there aren't as many sporadic fast parts and stops. Lyrically, there is more finger pointing and anger than the last record, more along the lines of "I Defy." This is undoubtedly because of the new singer. I will however remain religiously objective here. 108 (like that other Krishna band) have some good points and some bad. At least with this band, my specific philosophical criticisms don't seem to get in the way. Great album.

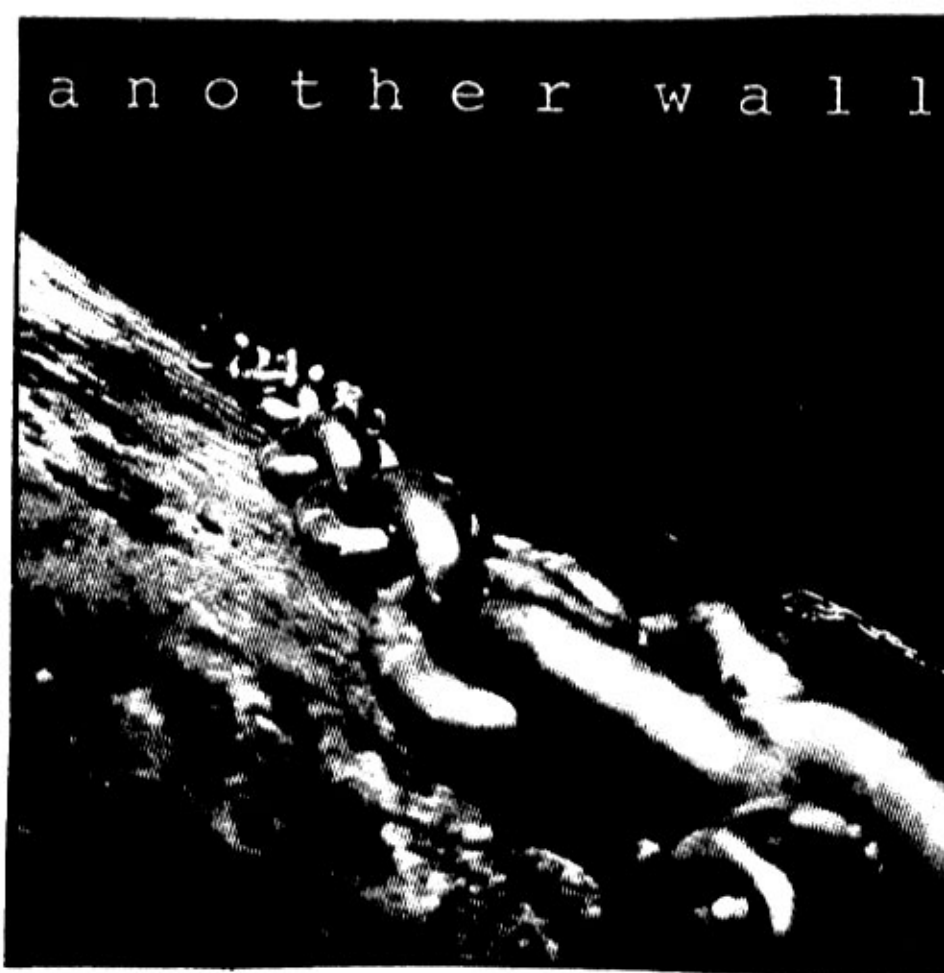
88 Fingers Louie- "Go Away" Fat Wreck Chords [7"]- Could it be? Yes, it is. Another great record from Fat. For the most part, 88 Fingers Louie sounds like 7 Seconds at times and Screeching Weasel at others. It's fast, it's punk and you've got to get it if you're into punk rock, Fat style. Typical, but fun all the way.

Abnormal Behavior- 1520 41st St., N. Bergen, NJ 07047 [7"]- Honest to goodness punk sounding HC (old school). The music is simple and the lyrics are political and a bit pseudo intellectual, but all in all this isn't too, too bad. I guess this has its place somewhere, unfortunately it didn't affect me too much either way.

Anchor- "A Is For Anchor, D Is For Demo" 19 Mountain View Ave., Long Valley, NJ 07853 [cassette]- Keeping in mind that this is a first demo, Anchor is impressive. The female vocals, though very good sounding, come across as rather distanced. Maybe I'm too used to aggressive male vocals. Anyway, 11 songs here (2 live from WLVR), including a cover of "Good-Bye To You,"

that I would easily recommend over 90% of the stuff on Sub Pop. Poppy, softer music with some punch. With a good recording and bit more "oomph," Anchor will surely do all right for themselves.

Another Wall- Doghouse Records PO Box 8946 Toledo, OH 43623 [7"]- All over but for this 7", these guys were the biggest thing from CT in a while about a two years ago, then they just broke up. Too bad. Their record finally came out and while it doesn't live up to the hype that surrounds them, it is still pretty good for what it is: melodic and heavy CT HC in the vein of Burn but slower. "Globe" is a great song. I don't know what else to say. It's a shame they split before breaking wide open nationally.



Askance- "You'll Never Be The Mannequin" Catheter-Assembly PO Box 4785 Richmond, VA 23220 [7"]- Pretty good politically-oriented melodic hardcore similar to (and I'm sure they're sick of this comparison) 4 Walls Falling. Despite the sometimes overbearing percussion (drums) this is a solid release for your money. The lyrics are quite relatable and really hit home with me; "you'll never be the mannequin," damn right my brother. The songs are probably much better live, too. I'm not sure if they're still around, but I'd like to see 'em do this up live.

Avail- "Live at The King's Head Inn" Old Glory Records PO Box 1814 Brattleboro, VT 05302 [10"]- This record proves that Avail is truly a live band. The sound quality is not all the great but the genuine energy of this band live comes through here. Get this instead of "Satiated." Hey, there's even a Violent Femmes cover.

Babyhead- 1462 Drayton Ln., Wymewood, PA 19096 [7"]- Oh great! Just great! Another goddamn record that is really hard to describe. Well, seeing as how Babyhead isn't going to make this any easier for me, I guess I'll give it my best shot. Folky sounding NoMeansNo with a younger Suzanne Vega singing. The music also contains a few jazzy inklings of Firehose. This band is very different and very cool. Just the fact that I have trouble describing this is a credit to the originality displayed. The more I listen to this, the more powerful it becomes. Different, yet light years from what I call "novelty rock." Gotta love it.

Black Angel's Death Song- Hell Yeah PO box 1975 Burbank, CA 91507 [7"]- Grungy, bar type punk. This is what I've come to expect from this label. I don't really like this style at all and, in fact, I dislike this very much.

Black Train Jack- "You're Not Alone" Roadrunner Records [cassette]- Wow. It seems like these guys just put out their debut and along comes their 2nd album out of nowhere. This thing doesn't represent too much of a departure for BTJ. They still maintain the BTJ pop-punk sound. There are however a few tracks that delve into more extreme territory, at least for them. "Not Alone," while it's about SxE, seems like almost a bad attempt at a power ballad or something. Just the same, "What's The Deal" is the heaviest BTJ song to date. It all boils down to this: if you liked the 1st, then you'll probably like the 2nd.

Bloodlet- Smorgasbord Records PO Box 126 York, PA 17405 [7"]- Bloodlet have never knocked my socks off or anything but this 7" is much better than anything else I've heard from this band. The closest they come to in sound (and lyrics) is Overcast. But unlike Overcast, it's hard to make any kind of distinction between Bloodlet and, say, your average decent slowed down death metal band. However, this is OK because good music is good music no matter what category you want to throw it in. Bloodlet are very heavy and very brutal music. Attention fans of deathcore, buy this record.

Bloodlet- "Husk" Structure Records 762 Upper James, suite 150, Hamilton, Ont. L8C3A2, Canada [7"]- Well this 7" is now out of print, so good luck getting your greedy paws on it. How to describe Bloodlet? "Oh the spirit cries sweet music set to the beat of a tormented heart" would be a good description. Very heavy Deathcore style HC that paints a very dark picture, especially with lines like "I have not the taste for the flesh of the innocent but your father has made my mouth water." I like this a lot because it gets me hot and sweaty like your mom.

Bollweevils- "Chicago EP" Dr. Strange Records PO Box 7000-117, Alta Loma, CA 91701 [7"]- Fast-paced, poppy punk with enough hits and changes to mix it up. 3 songs that are OK indeed.

The Bollweevils- "Stick your Neck Out" Dr. Strange Records PO Box 7000-117, Alta Loma, CA 91701 [cd]- This Chicago band sure can crank out some bitchin' powerpop songs and if you hate Green Day for getting so big, then look to these guys for inspiration. 12 songs on this cd, with a cover of Tommy Two Tone's "Jenny" (you know, "867-5309"), though not done as well as Doc Hopper does it. Hey, the singer has a Government Issue shirt on in the pics, so how fucking wrong can you go? Great surprise and fun feeling.

Boneclub- "Bellow" Rocket Sound Record Company PO Box 40397 St. Paul, MN 55104 [cd]- Nirvana - Pearl Jam - Stone Temple Pilots - Boneclub... See the progression (or retrogression)? If they want to be hip, they should beat out the other 2 and go straight to suicide.

Boorays- "Hollow In The Middle" Faye Records PO Box 7332 Columbia, MO 65205 [cd]- Is this the 1st cd on Faye? I'm not sure, but I would have rather seen a cd by Prozac Memory or Mercy Rule. The Boorays seem like a bunch of guys who like to watch Star Trek spin-offs, and not just "The Next Generation," but "Deep Space 9" and that crap. Just too wimpy for me, with no memorable moments to speak of. Sorry, guys.

Brainstorm- "Battle of Disarm" Intermusic Goce Delcevi 11/1 11080 Zemun, Beograd Yugoslavia [12"]- Crazy fast political HC from the former Yugoslav. The lyrics deal mostly with the political situation of turmoil in that region right now. It's very interesting for me to hear shit from other countries and scenes that are seemingly unaffected by the musical formulas in North America. This is a really cool record that would be worth getting your hands on, if that's possible.

Burst Of Silence- "Thicker Than Blood" Stability Records 665 Pioneer Pass Val Paraiso, IN 46383 [7"]- This is one of the few bands that will appeal to both old and new school kiddies. It's fast, it's slow, it's angry, it's passionate, it's SxE... it's pretty darn good. Lyrically and musically Burst don't offer anything at all new, but for some reason I like it. Reminds me of those idealistic early singles on Revelation. The edge lives on with BOS.

Butt Trumpet- "Primitive Enema" Hell Yeah Records [cd]- GG Allin may be dead and the Dwarves may be gone, but Butt Trumpet are here to save the world! Though I've heard rumors that Thom (of Flipside fame) and Co. signed to Chrysalis (which would be the biggest coup a punk band ever pulled off), they are still way cool in my opinion. Honestly, most Hell Yeah stuff sucks, but something about Butt Trumpet's delivery makes them credible. Mostly fast, hard, and goofy as hell, these songs are actually catchy, and that's because of the sing-alongs in the chorus' like "We clusteruck," "I'm killing all the fucking hippies," and "You're ugly." 18 songs (!), with a few being off past singles, but it's still worth getting. Obnoxious, in your face, funny punk. To Butt Trumpet- could you do a song called "Suck My Ass"? I kinda started people saying it around here and it'd be cool if it had a theme song!

Ken Chambers- Thicker Fanzine [7"]- Comes free with the zine. Ex-Bullet LaVolta, Moving Target Chambers recorded this just for the zine, which is nice. 2 songs that should please his fans though I could swear "Temporary" reminds me of U2, in a cool way. Hey, it's free, so you know it's good. And it is.

Cher UK- "She's a Weird Little Snack" Red Decibel Records 2541 Nicolet Ave S., Minneapolis, MN 55404 [cassette]- I hope the 1st song on here, "College Song," isn't supposed to be satirical because that'd be ironic as fuck. Cher UK play college rock with a sloppy feel and bad vocals. Heard it all before, and when I thought the female vocals could have saved this, I was dead wrong. My kid sister has got more appeal on the mic. No, this isn't fairy rock, but it's got no bite at all. Pass.

China Pig- "Aurel" b/w "Blanche Mafelda" M.U.D.D. PO Box 814 Brookfield, CT 06804 [7"]- CT's own China Pig are back with their 2nd record. This is the tried and true formula for these guys. It's moody college music that comes across much better live than on record. Not much to get excited about.

Chokehold- "Burning Bridges" Bloodlink Records PO Box 252 New Gretna, NJ 08224 [7"]- This is one of the best up and coming HC bands doing the follow-up 7" to their "Prison of Hope" LP on one of the best HC labels. I smell a theme. Anyway, this band just keeps on impressing me with tons of energy and emotion. "Burning Bridges" is for all you hardline fucks that believe that forcing your beliefs will change anything. Overall, this is as good if not better than their great 12". Heavier than I don't know what. A SxE mosh band worth listening to, finally.

Chokehold- "Prison Of Hope" Conquer The World Records [12"]- These guys rule!!! Trust me when I say this record will get you riled up in a big way. Chokehold will no doubt force you into some form of action whether it be "bucking" mailboxes, kickboxing your mother or just plain firebombing your favorite liquor store. Thoughtful and intelligent but heavy enough to send Beavis and Butthead into fits of headbanging rage. Throw out your Earth Crisis records and get this.

Chronic Thrill- PO Box 7284, San Diego, CA 92167 [cassette]- The thrashiest thing I've heard this issue. Not metal, but thrashy punk/HC. "Going Away" was my favorite song, mainly due to the guitar work. Honestly, the vocals came in a bit too hoarse and didn't seem to work well with the music, but by now these gys may have that straightened out. Give Chronic Thrill 6 months playing this out live and they'll be thrashing hard. Crazy shit that makes you uneasy just hearing it.

Circular Rubbing Motion- 18265 Wakecrest Drive, Malibu, CA 90265 [cassette]- Hardcore punk. Not HC, not punk, but HC punk. Remember that title? Well, these guys certainly fit under it. Fast, loud, and yelled, these 10 songs or so remind me of 1984 bands like the ones on "Repo Man" (I guess that Circle Jerks). Hey, any guys named Ken in the band? You know- Malibu Ken! That'd be kinda funny!

Circular Ruin- "Demo 94" PO Box 564481 College Point, NY 11356-4481 [cassette]- Immediately, this band evokes memories of "Best Wishes"-era Cro-Mags without the darkness Harley and the gang possessed. Excellent sound on this demo (sounds better than some cd's I have) which has 6 songs that are primarily metallish, yet still hint at sounds produced by the likes of Killing Time and older Soundgarden at times. Good demo though I wish the vocals were a bit more aggressive. Excellent musicianship, too. \$3ppd.

Conviction- Watermark PO Box 28849 Philadelphia, PA 19151-0849 [7"]- This thing is heavy as fuck. Kinda reminds me of Bloodline. Well, there's nothing special here, just 3 heavy as hell metallic HC songs from a decent band. Slick layout and a glossy cover, but I expect that from Watermark. The production is also slick. It's a pretty well rounded and worthwhile 7" overall.

Cornerstone- "The Truth Hurts" 4 Old Hawleyville Rd., Bethel, CT 06801 [cassette]- This demo, from a CT band I'd never heard of, for some reason spins me the right way, because I dig it. On a metallic blue tape (looks cool), there are 5 of what I guess are old school HC songs, reminding me of 1988 CT HC. With lyrics dealing with society's lies, mistakes, and self-belief, I liked the way the vox were simple and strong. Some of the sections of songs were really good, some were typical, but overall I'd say Cornerstone is worth your time and \$3 for a tape. Look, these kids won't change your world, but at least they aren't into ultra-slowed down moshes and posse crap. With a good studio and improved vox presentation, these guys could be really hot. Stay tuned.

Cows- "Cow Island" Amphetamine Reptile (you should know the fucking address by now) [7"]- "Cow Island" is a pre-release from their forthcoming full-length coming out by the time this is read. Well, this is your typical beer guzzling, cow-tipping Southern fried noise rock that we've seen from this band before. And a goofy song called "Chicken Rythem." If ya' like the older Cows material then this is right up your alley. Worth collecting if you're a fan, otherwise just get the album.

Crain- "Heater" Restless/AutomaticWreckords PO box 4759, Louisville, KY 40204 [cd]- Why this hasn't gotten more attention than it has is beyond me, but I think it's because there are too many fucking cliques in the scene. If Jawbox were on Am Rep, they'd sound an awful lot like this. Power offset by odd chords and unusual guitar playing. Great production on this, and don't worry about the lack of immediately-followable verse/chorus/verse shit. Me likes!

Craw- self-titled, Choke, Inc., 1376 W. Grand, Chicago, IL 60622 [cd]- Craw is one of the few bands capable of hurting you through their recording. This 70-minute pounding should be heard by all. Thick, yet capable of crawling, Craw has a got one hell of a sound. For me to pull up comparisons is almost ridiculous, but if you take the complexities of Iceburn, the deviancy of the Jesus Lizard, and hit of early Helmet you'll get a ballpark version of Craw. Originality is rare today, folks, and if SxE HC and Am Rep fans alike are digging this, then that should tell you something. Full of risks and I love it.

Creature Did- "Flirtatious Negative Head-Jive" M.U.D.D. [7"]- I like Creature Did's brand of college, grunge punk live, but here they just don't have the same effect. I did a show with these guys a while back and they kicked much ass, but I don't know what's up with this. Good band, bad 7".

The Crows- self-titled, Amphetamine Reptile 2645 1st Ave. S., Minneapolis, MN 55408 [cd]- With many Am Rep bands I make the mistake of prematurely labelling the music and end up changing my views after I've seen the band live or listened again a year later. But I seriously doubt that's gonna happen here. The Crows just don't make me feel comfortable in their slow, jazzy livingroom and actually make the listening experience an unpleasant one.

Daltonic- Suburban Voice PO Box 2746 Ly7nn, MA 01903 [7"]- I heard about this new breed of Boston HC band before I even heard this. Not too bad, but a disappointment none the less. Daltonic decently deliver your standard fair of moshy HC with lyrics about relationships and the like. There's certainly room for improvement and I believe this band will probably get better with time. That is, if they don't break up just after they begin to get good just like BHC peers Dive, Converge, and Overcast. I hate when that happens.

Daltonic- Good boston HC. Since it's almost impossible for HC bands to come up with radical ideas today (with so many trying just that and failing), it's kinda nice to see a band like Daltonic stick to what they do and do it well. Hard, but not "I'll kill your mother" hard and catchy lyrics that are your basic political and personal ones. Hey, it's good. On dark redish brown vinyl.

Deadguy- "Whitemeat" Dada Records PO Box 112 New Brunswick, NJ 08903-0112 [7"]- I can tell just from the look of this thing that it's not your typical HC 7". Muscially, it is just wacked out enough to set it apart from everything else. Imagine Phil Anselmo (singer from Pantera) in a HC band. Don't worry, there are still enough mosh parts to keep you kickboxing, and the lyrics are punk rock (sort of)! Please get this and prove to me that untypical bands can still make it in HC. oh yeah, this band features ex-members of Rorschach.

DFL- "My Crazy Life" Grand Royal [cassette]- In case you weren't aware, this is the Beastie Boys' label, and I believe Dead Fucking Last (DFL) has Ad Rock playing in it. Anyway, this sounds nothing like the B-Boys because it's straight up, snot-nosed punk shit that is purposefully messy and nutty. All the songs clock around 2 minutes and are titled "Pizzaman," "Metermaid," "Get The Fuck Out" and so on. Honestly, I liked this. If you can steal it, steal it.

Die 116- "Damage Control" Wreckage Records [12"]- There is so much mystery surrounding this band. Did they break up? Did they sign to a major? What the hell is up?! From what I hear, they've been getting pretty heavy rotation on college radio, too. Wow. "Post-core" is actually starting to become a full-fledged musical sect in punk/HC, but you've got to be a washed up SxE'er to play it. Die 116 features Gavin from Burn and some other popular guys I think. Even though these bands are starting get confusing, this is still a good start, or end (depending on which rumor you hear). Yeah, yeah, yeah, you know the sound: Orange 9mm, Quicksand, blah, blah, blah.

Downcast- "About ta' Blast" [7"]- This is quite simply the biggest piece of shit that I've heard on vinyl in a while. Boring, lifeless, completely manufactured and forced major label shit. I just can't explain how much I hate this record. They're like this stupid, cooki cutter version of Rage Against The Machine. Complete waste of time and resources. Somebody get this shit away from me!

Downset- "Our Suffocation" Polygram Records [cassette]- This is a 4-song tape with 2 of their early 7" put out by their new major label. Rage Against The Machine anyone? To be honest, their corny anti-establishment lyrics are kinda catchy, but despite their left-wing positioning (including the anti-sexist "Spoken Protest"), the gangsta edge and metal guitars rubbed me the wrong way.

Drive Like Jehu- "Yank Crime" Interscope Records [cd]- It may seem silly (or maybe not) but this is my 1st time hearing Drive Like Jehu. I wasn't aware they had even signed. Anyway, I can't sound cool and compare this to one of their early releases so I'll just tell you what it is. Drive Like Jehu remind me of Hoover or maybe Junction, with some moments of Heroin or John Henry West. I'm surprised this sounds the way it does. They are members of the post-punk, post-HC genre. This record could've just as easily come out on Vermiform or Ebullition. So now that you've been enlightened, go and impress your friends! Oh, by the way, I like this record a lot.

Endpoint- "Aftertaste" Doghouse Records [cd]- Since it seems clear to me that Endpoint is one of the biggest bands in HC today (though I think they just called it quits- don't quote me), I took it upon myself to listen to some old HC bands like Minor Threat, Government Issue, 7 Seconds, the Cro-Mags and Killing Time. You wanna know something? "Aftertaste" doesn't come close to measuring up to albums like "Walk Together, Rock Together" or "Age of Quarrel." Am I putting these guys up against competition unfairly? Perhaps, but the fact remains that the energy and emotion of Rob and Co. was not captured on this release. Point blank, the vocals suck on this: that chorus/flanger effect put on the voice is downright bad. And when the music seems to get moving as in "Keating," the vox suck, and when the vox work like in "Beggar Song," the music drags. By no means does "Aftertaste" qualify as a bad album, for these guys have too much ability (both lyrically and musically) to just outright suck, because it might reflect overproduction. But if HC in 1994 is led by Endpoint, as many kids feel they do, then count me out.

Endpoint- "Aftertaste" [12"]- Are these guys on RCA, the layout sure looks it. Anyway, this is the 3rd release from the most overrated band in HC today. That doesn't mean that I don't still like this record. 1st, let's not pretend that this band is going to change a damn thing in HC (like some people I know have said), and let's not pretend that Rob can hold a goddamn note for more than a millisecond.

But if you get right down to it, they do write some pretty good, catchy music that I can get into because I want to. I suggest you send me a tape and I'll copy it for you. It's not at all worth buying when there are a lot of other worthwhile bands out there who kick Endpoint's ass back to Kentucky.

Ether- "TV, Church and Bars" Indivision/Vis-a-Vis Ent. PO Box 46130 Los Angeles, CA 90046 [cd]- I'd just assume brush my teeth with broken glass than listen to this again.

Evil Twin Brother- Playground Records PO Box 1921 (no city or state...duh!) [cd]- 4 kids playing a wimpy, go-nowhere '94 version of alternative music. Not Pearl Jammy, but Dinosaur Jrish or something. Just unimpressed me so much I can't even remember listening to it.

Fabric- Doghouse Records [7"]- One of the newer HC proteges, from England no less. After listening to this 7" I can't help but think that this is the UK's version of Scream: musically and lyrically they are very similar. Kind of on the "metal" tip at times, they still ethically sound enough (I guess) to be considered HC. I like it, but I know a lot of people won't.

Falling Forward- "Hand Me Down" Initial Records PO Box 251145 West Bloomfield, MI 48325 [cd]- A very strong runner up for release of the issue award. This CD is just awesome. A little bit of Lifetime, Split Lip, and Endpoint all mixed together to kick all those bands' asses. Well... at least Endpoint. At last, a good singer! Emo-core rules! I kick myself for missing them at the CT HC Fest.

Farside- "Rigged" Revelation Records PO Box 5232 Huntington Beach, CA 92615-5232 [12"]- Here's the 2nd full length offering from California's favorite pop-core band, Farside. Everything about this record is an improvement from "Rochambeau," better production, better songwriting, etc. I predict that this will be the next Revelation band to sign and become famous. This style of catchy, poppy (I guess) HC is bound to become an MTC Buzzclip. I still like this in spite of everything I've said. You'll like this if you're an emo-pop pussy like me.



Five-Eight- "Karaoke" Sky Records PO box 724677 Atlanta, GA 31139-1677 [7"]- Why did this get sent to us? Is this Joe Walsh and the Eagles? I don't think so, but that's what they sound like. I'm desperately looking for anything that even resembles punk rock or the like but I can't find a thing. Chalk up another for the garbage.

Floodgate- "Troubles a Brewin'" Ebullition Records [12"]- Kent McClard can do no wrong. Just about everything on Ebullition is great. This record will knock your socks off and you thought I'd run out of cool catch phrases. Although not extremely heavy, this band will catch you with melody. Almost every song reminds me of a different band from Askance to Unwound to Avail to Jawbreaker. The usual brand of thoughtful, intelligent lyrics round out the package. Music with substance that grows on ya' with every passing listen. Thought, melody and energy in action.

Footstone- "Wobble From Side To Side" Dromedily Records 508 Circle Dr., Lodi, NJ 07644 [7"]- Not too much going on here, just a simple 2 song single which reminds me more of pop rock than anything else. Decent melody and a Meat Puppets college rock sound which leaves me let down and uninterested.

Fountainhead- "Drain" Doghouse Records PO Box 8946, Toledo, OH 43623 [cd]- No longer in existence (check out Orange 9mm for remnants), Fountainhead was able to formulate some decent post-HC songs that may bring to mind Quicksand as the most prominent comparison. Perhaps a bit short with only 8 songs (it clocks in under 25 minutes), "Drain" still has some moving parts, notably the guitar work on a few of the middle passages of some songs, like in "Fade." With so many shitty HC bands out there, I really wish I could've seen these guys live, and I get the feeling "Drain" doesn't measure up to their live shows. Solid and good, but lacking a bit of the edge and aggression I love to see in HC.

Fountainhead- "Drain"- These guys are pretty cool. They sound like a NYC versions of Farside or perhaps a less complex version of Quicksand. The lyrics are of the self-loathing type. Not too original, but honest and sincere, I'm sure. 2 of these dudes are in Orange 9mm so I don't know if they're still cookin', but if you have the spare change why not buy it?

Frail- Yuletide Records 444 Gail Drive, Nazareth, PA 18064 [7"]- I heard some good things about this band, so I went for this. Very Downcast-looking layout with much writing and explanation. Outright, Frail remind me of many bands: Rorschach, Downcast, Iconoclast (probably the most valid comparison) and Struggle to name a few. Still original to hold its own. This band surely belongs on Ebullition and Kent McClard is looking for a SxE band, too. Definitely looking forward to more stuff from these guys.

Fun Girls From Mt. Pilot- "Hi Doll!" House O' Pain PO Box 120861 Nashville, TN 37212 [7"]- Remember the Grudge 7"? Well, this 7" isn't making fun of SxE but it sure is a funny novelty band. Songs about Evel Knievel, Billy Dee Williams and Pearl Jam? Hell yeah! Fast songs with real nasty vocals. Punk rock like this will never by on MTV. "Bad Day" stands out.

Greg Ginn- "Let It Burn (Because I Don't Live There Anymore)" Cruz Records PO Box 7756 Long Beach, CA 90807 [cd]- I'm not sure if I'm supposed to be impressed by the Black Flag past, but I get the impression that Mr. Ginn surely hopes that I am when the fact of the matter is that I don't give a shit. Anyway, this cd gets worse and worse with each listen, but it's not so much due to the fact that the songs suck (they aren't so bad) or that he yells like Paul Bearer (at least it's better than Evan Dando), but that all the songs sound like the same 2 fucking tunes over and over again. You see, half the songs were recorded with one regular line-up and the other half with some techno shit, and so you end up with the equivalent of 2 styles of music repeated again and again. If you're going to continue to play on this punk rock icon appeal, Mr. Ginn, at least write some half decent songs that don't sound like a skipping record.

Glazed Baby- "Karmic Debt" Red Decibel, 2217 Nicollet Ave S., Minneapolis, MN 55404 [cassette]- Terrible name, rad band. In the vein of the Jesus Lizard and Unsane, this nasty trio is able to deliver songs without ever letting you completely know that they're kicking your ass. There is something reserved about the way they've arranged the songs, both musically and on the recording, but I like how I don't know what is coming next. Fuck, I've listened to this 5 times and I often have no idea where I am at different times. Hopefully, these guys deliver even better live, and I'm excited to see 'em.

GMK- "3 Blows of the Dragonfly" Thean, (914) 365-0643 [cassette demo]- The label NYHC may mean different things to different people in 1994, but just let me say that this 3-song demo by GMK (?) is NYHC in a most positive sense. Yeah, it's

hard, yeah it's thick, but it's not dominated by chugga-chugga chords and slow beats. This trio (where's the bassist?) screams and convulses their way with some wiry guitar and pounding drums. The sound quality is pretty good for a demo, though I wish lyrics were on the sheet and an address, too! Good effort, indeed, let's hope they stick around.

Godstar- "Lie Down Forever" TAANG! Records PO Box 51, Auburndale, MA 02166 [cd]- And to think that this is the same label that put out Gang Green's "Another Wasted Night." I thought Godstar was supposed to be a good Australian band, but this is just a collection of songs that sound like 6 Lemonheads ballads in a row.

Grip- "Fiction Burn Fatal" New Age Records PO Box 5213 Huntington Beach, CA 92615 [cassette]- When I saw Grip live for the 1st time I was utterly blown away, and I went out and bought this a couple days after. While it pales in comparison to them live, this cassette (7") ep is still good. 4 songs of what I love; powerful, passionate HC. They border on emo at times and still other times they are more moshy than I remember them being live. But the best part of this release is the annoying, rad voice that sings the "shotgun blown rage" chorus on "Diffidence." That guys voice is just too cool! I wish he would sing more often. The sound quality isn't that great, but who gives a fuck. By the time you read this, they'll probably have a new 10" out. Can't wait. note: they recently had to change their name to Dayspring because some cockrock band had copyrighted "Grip."

Halfbreeds- 509 E. 88th St. 3C, NYC, NY 10128 [7"]- It is really hard to take this even unseriously (if that's a word). This record sounds like bad Rolling Stones or something. Cheesy bar music with goofball lyrics. I didn't get through the entire record. Yuck!

Heroin- paper bag 7" Gravity PO Box 17052 San Diego, CA 92177 [7"]- The covers are made out of old shopping bags! Punk. This is 4 songs of fast, crazy, Heroin-type punk rock. Crazy, crazy stuff; great screaming. Political and just all around a rad 7". I like it. See where all those Heroin wannabes copped their scream style singing from.

Hi Fi and the Roadburners- "Demons of Wicker Park" Victory Records PO Box 146546 Chicago, IL 60614 [7"]- I've never been a fan of rockabilly, so it was hard for me to get into this at all. They call it Greasercore. I call it trade-in material.

Hi Fi and the Roadburners- While I applaud Tony Victory for deviating from his normal HC offerings, I must still add that it helps to deviate to something that actually sounds good. This does not. I like rockabilly, but Hi Fi lacks the speed and power of the Reverend and also misses out on the soul and catchiness of the Stray Cats. Can't wait to see these guys tour with Snapcase (just kidding).

Honk If Yer Horny- "Gas, Grease or Ass" Hell Yeah Records PO Box 1975 Burbank, CA 91507 [7"]- 1st off, this band has absolutely no musical value whatsoever. Now that we've gotten that out of the way, let's get on with this review. It's bad L7 sounding country bar music. The lyrics are goofy taboo, sex crazed, and hillbilled. Maybe Flipside likes this kind of shit but personally it didn't even do what it tried to do, that is make me laugh. This just plain sucks. Novelty rock which isn't worth shit.

Honk if Yer Horny- At 1st, I liked this 7" because of the cover picture, but of course, that was before I heard the music. "Gas, Grass or Ass" isn't a bad song in the sense that the other ones suck so bad. Country/garagy junk from a band that I hope is a joke band. Side B completely sucked my ass (and that's not a compliment!).

Hoover- "The Lurid Transversal of Route 7" Dischord Records 3819 Beecher St. NW, Washington, DC 20007 [12"]- Dischord sent me this one for free! Hoover's 2 7"s are great so you know I would've bought it anyway. In case you don't know, Hoover is a heavier, more progressively wacked version of Fugazi. But even that doesn't do their music justice. And like Fugazi, the lyrics are very vague and sometimes

meaningless at 1st. They recorded "Cable" from the 1st 7". Not much more can be said other than that this is a really good record from a really good band.

Horace Pinker- "Power Tools" Earwax Records [cd]- A young AZ band that certainly has accomplished a shitload for guys around 23 or so. Anyway, this very DIY band puts 14 songs on this thing, all of which run in the power-post punk vein that may bring up visions of Jawbreaker, and when I say that, I do not mean it in the sense that most reviewers do, because I rarely use the Jawbreaker reference unless a band is good enough to get it. And these guys are good enough. Lots of gravy from the 4/4 beats and enough meat in the guitars to make you sit down and enjoy a full punk meal with some nice melodic vocals to wash it down with.

Huevos Rancheros- Top Drawer Records 1912 Franklin Ave. E., Seattle, WA 98102 [7"]- Wow, surf rock. Well, sorry, I ain't likin' it. Rockabilly, surf type music, so you can decide whether that's something you ant to seek out.

Iceburn- "Moon" b/w "Brew #9" Art Monk Construction PO Box 1105 State College, PA 16804-1105 [7"]- Iceburn is back with a saxophone player added to the lineup. Their music is as wacked out as ever here, with droning and progressive rhythms which are hard for some to swallow. It's pretty good but this is a live band. The best band I've ever seen live actually. 2 songs. Buy it if you dare.



Iconoclast- "Groundlessness of Belief" Ebullition Records PO Box 680 Goleta, CA 93116 [7"]- After reading that hella cool Iconoclast interview in Trustkill #1, I anxiously awaited getting my paws on this. It's awesome, as in when I listen to it I am in awe. Although a little on the pretentious side at times, Iconoclast rip through 4 memorable songs on this. If you've never heard 'em, well... they're fairly heavy yet not moshy; vocals are way gruffy (is that a word?); and they mix well with other Ebullition, Vermiform, Gern Blandsten bands, yet they are one of the better bands around these days. Ebullition is a cool label as well. God this is sounding redundant; one of my favorite bands!

Iconoclast- "Greatest Hits Vol. 1" Ebullition [cd]- Holy shit! Holy shit! Holy Shit! This band just takes my testicles, chews them up, and then spits them out and sews them back on to my penis. In other words, this cd is utterly incredible. I believe this is everything they've released as of yet. The 1st Iconoclast 7" is re-recorded here and words just don't describe how much better the songs sound. There's also the "Groundlessness..." 7", 2 new songs, and the split with Merel (I think). Iconoclast epitomize everything that is "Ebullition" HC. They have the scratchy throat screaming

down, along with heavy (yet not really moshy) music with progressive twists and interesting rhythms. Add to that excellent musicianship (these boys can play) and very cool lyrics which exhibit intelligence and insight. Now throw the great band on one of the most ethical and intelligent labels around with a great layout and a \$5 price tag. Needless to say, you need to bumrush your local store or distro and get this mutha!

Ill Bred- c/o Jon (816) 695-3535 [cassette]- Yuck. Bad sounding 3-songer with wimpy vocals, horrible sounding guitar, and empty direction. Sorry, Charlie.

Into Another- "Ignarus" Revelation Records PO Box 5232 Huntington Beach, CA 92615-5232 [cassette]- This is probably the last indie release from this band because they just signed to Hollywood Records, Inc. I say fine because that's where they belong. Well, this is slower, more melodic and just plain better than their other stuff. The standouts on this album, for me, are Richie's voice (an acquired taste) and the incredible guitar playing. Yes, it's metal. I don't think anyone will argue that point, but I still like this more and more with every listen. I don't quite give a shit what anyone says, this band deserves respect if only for their superb songwriting. You'll either love it or hate it.

Into Another- "Ignarus"- You're right. I hate it.

J Church- "Kittums in a Coma" Humble PO Box 25656 Los Angeles, CA 90025 [17"]- Brightest picture sleeve ever. Where are my sunglasses? J Church is a band gaining popularity and if they didn't have such punk attitudes, they'd be big in college rock. Though I am stretching things a bit, I'll say this 7" sounds like the bastard child of the Dead Milkmen fucked Jawbreaker and then listened to lots of mid-80's rock. Bad? Good? Well, it sounds good to me, especially "Creep" with its Jawboxish sound. On white vinyl!

Jawbreaker- "24 Hour Revenge Therapy" Tupelo Communion [cd]- What more can be said about this great band?! Here they are with a very strong follow-up to "Bivouac." On "24 Hour..." Jawbreaker delivers the catchy, punky, relatable intensity that they are reknown for. The lyrics, as always, are good, and the music is the perfect compliment. The stronger moments include "Ashtray Monument," "Condition Oakland," and "The Boat Dreams From The Hill." Buy into the hype surrounding these guys, for once you won't be disappointed.

Juggernaut- "Black Pagoda" Pandemonium, Inc. 7204 Washington Ave. S., Eden Prairie, MN 55344 [cd]- As far as metal goes, these guys are pretty good, though the occasional high notes don't tickle

my fancy. Not meaning to oversimplify, these guys seem to have been listening to a lot of Pantera, Helmet, and Alice In Chains lately. Great sound on this disc, and if the metal scene is your hangout, then I'd highly recommend this. Better than 90% of commercial metal out there.

Jughead's Revenge- "Elimination" BYO Records PO Box 67A64 Los Angeles, CA 90067 [cd]- From the folks that put out one of the 1st records I ever bought, "Someone Got Their Head Kicked In," comes this 13-songer of straight up OC-style Cali HC. More metal than say, Offspring, but still willing to play some goofy tunes that sound like harder Dead Milkmen. Jughead's Revenge play some pretty good music. Considering the recent flooding of the market with this kind of music, I feel sorry for these guys, because they don't stick out immediately, and they should let their songs go a little longer in some cases because some of their melodic tendencies could shine through. Good, but a little rough around the edges.



Junction- "Mouth As Gun" Art Monk Construction PO Box 1105, State College, PA 16804-1105 [7"]- I have no catchy way of starting this review. Let me just describe the music. The 1st song, "Mouth As a Gun," is a fast-paced DC, Fugazi, Hoover type song which suits me fine. The 2nd song, "Sugar Mess," sounds like a Dischord influenced version of maybe Velocity Girl, probably geared more toward the college radio thing. Oh wait, I just came up with a cool description: Junction sound as if Kim Colleta sang all of Jawbox's songs (of course, she'd have to have a great voice). Cool 7" from this now defunct group.

L7- "Hungry For Stink" Slash Records PO Box 48888, Los Angeles, CA 90048-0888 [cassette]- Point blank, L7 is suffering from an inability to write a good fucking song. I could easily make the argument that these women can rock and that their attitude is admirable, but the simple fact remains that the songs on "Hungry For Stink" lack any real catchiness, lyrically or musically. I wish I could say it's because they can't play their instruments, but we know they can, so all I can say is that these songs are miles from the Sub Pop 107. Between this one and the last major-label release, I can barely tell one song from the other, and you'd have to pay me \$20 to name two new songs of which I can sing the chorus. Pass it up.

Lag Wagon- "Trashed" Fat Wreck Chords PO Box 460144 San Francisco, CA 94146 [12"]- I have yet to hear a bad release from Fat Wreck's label. Although this is a typical Cali punk record, it's still done very well. Everything you'd expect is here: the poppy catchiness, the goofiness, as well as the political commentary. If you love the Fat Wreck Chords formula for fast, catchy punk rock, then get this now!

Las Mordidas [cassette]- Great. Actually, the best thing I've heard on a 1st listen since a self-titled release by a band named Fugazi in '88. There are 4 songs on this tape that Josh (who did interview with them) sent me, so I don't know if they're going to release it as 2 singles or on an EP or wait until a full-length. All I do know is that this is incredible.

In my opinion, DC has been on a steady decline, if I may be so bold as to categorize an entire city's music scene. Las Mordidas can revive it. Made up of old scenesters, namely Chris Thompson and Dug E. Bird, Las Mordidas are unafraid to let their talents fly and let their past listening experiences run rampant. You'd have a hard time convincing me that the guitar work on the

1st sing doesn't blow you away. You'd also have a hard time convincing me the 2nd tune doesn't remind you of "Banned" Bad Brains. And if you say the chorus to the 4th song doesn't catch you, then you're the worst liar I know. Write Dischord now, since they should either know what's up or at least they can forward the mail to the people involved.

Phenomenal. Fast, emotional, dischordant, catchy, hard... you name it, these guys got it. I'm not gonna call it punk or call it hardCore or something innately new like post-artcore punk. This deserves a new category.

PS- just foundout they broke up. Fuckers.

Leisure Hive- Boy Blue Records 210 Thompson St. #4AN, NYC, NY 10012 [7"]- Well, to be very blunt, I must say that I hate the music on this record, but (especially in recent months) we've learned the danger of reducing punk to just music. LH sound like Juliana Hatfield singing for a bad techno industrial band. However, this seems to be a totally DIY release. If this is real expression for this band and they can still release it independently, then more power to 'em. Jusat keep it away from my turntable.

Life Ball- "Demo" c/o Kota Shimoji, 2-14-24-203, Nogata, Nakano-Ku, Tokyo, #165 JAPAN [cassette]- Best thing outta Japan since Shogun Warriors! Life Ball is one hell of a rad band! On this great quality tape, there are 6 songs of diverse punk, HC, ska music that immediately evoked images of Rancid or Op Ivy. The lyrics are in Japanese, but that only added to the craziness of it all. Fast, upbeat, inspiring music that had me bopping around my room. I'm gonna try and do a 7" with these guys! Yeah!!

Lifetime- "Tinnit" Glue Records 51 Columbus Dr., Franklin Park, NJ 08823 [7"]- Lifetime rules! After doing a big album with New Age they follow up by putting out their own 7". DIY to the end, man! They haven't changed too much, just a little less moshy and even more meoldic. Ari's singing sounds better here which is nice to see. A fast-pace and some melody is always good. Support this band!

Lifetime- I had no idea this band was so HC punk! Honestly, I had never heard Lifetime before, but have seen 'em a thousand times in fanzines and missed 'em a hundred more when they hit CT. I thought they were going to be a more conventional metal/HC band, but this 7" is rad as fuck and is easily in my Top 5. You can hear the HC guitars and heaviness, but vocalist Ari gives it all a more soulful and sung tone. Fast and variant, this is real melodic HC! PS- the band did all this themselves. DIY rules!

Lyres- "Some Lyres" TAANG! Records PO Box 51 Auburndale, MA 02166 [cd]- Having never liked the Lyres, this cd puzzled me because I believe this entire album is re-releases and these songs sound nothing like the newer Lyres. That doesn't mean it's good, far from it, but it's better than I expected. The music is basically early 60's tunes, you know, with that organ and all. It also reminded me of a wimpy version of the Rolling Stones when they first started getting US exposure. I only have one question: does this band have any fans at all?

Man Dingo- "How's My Driving" Dr. Strange Records PO Box 2000-117, Alta Loma, CA 91701 [7"]- Very catchy pop punkness here with Man Dingo. It's happy sounding, goofy, and just interesting enough to keep me interested! Man Dingo is as viable an option as any in this genre. If it sounds like something you might be into, then why not drop Dr. Strange a line?

Man Dingo- "ifive" Dr. Strange Records [cd]- Man Dingo come across as a great band to see live if they're in a good mood. That's why seeing a band live is so unmatched by recordings. You see, Man Dingo sound pretty good here with their poppy-punk music and softer vocals, but it lacks a real punch to it. Maybe they needed to add more guitar tracks to the recording or backup vocals, but "ifive" never grabbed me by the throat like the drawing on the cover. Still, a more than crdible release, but after

50 bands playing this kind of music, you start looking for something that leaves a dent. Know what I mean?

Man Will Surrender- "Instrument" Conversion Records PO Box 5213 Huntington Beach, CA 92615 [cassette]- Can you say Quicksand? No offense, but all these old HC guys (this band features Frosty from Chain of Strength) are putting out music that sure sounds rockish and rather uninspiring to me. They can call it "more progressive" or "developed" or whatever they like, just as long as they don't try to call it HC.

Manumission- Ebullition Records PO Box 680 Goleta, CA 93116 [7"]- Lyrically, this band is great. Always intelligent, good lyrics. Musically, their pretty good with that "Ebullition" HC sound. But, Manumission's singing has hindered me from getting completely into them. This band is definitely an acquired taste. And while that didn't stop me from loving Rorschach, here it just ruins the record (for me, at least). Still worthy of support, however.

The Meices- "Tastes Like Chicken" London Records [cd]- Good band, alright, as they play some of that Cali-powerpop (like 100 others) that lacks the immediate punk catchiness of Green Day and the sincerity of Jawbreaker. Again, it's good, but with so many other bands doing this and doing it better, why would I want to buy this, especially considering it's on a major label? I'd see 'em live for \$5.



Mercy Rule- "Bye Bye" b/w "Royal" Faye Records 7332 Columbia, MO 65205 [17"]- Folky collegey rock from Mercy Rule. I guess it's not that bad, but usually I'm not into this, as is the case with this band. No lyrics, so I can't tell what they're singing about. Oh well.

Mercy Rule- For a band that rocks live, they sure chose some bad songs to put on vinyl. Typical college crap complete with female vocals to give it that "winning edge."

The Mighty Mighty Bosstones- "Question The Answers" Mercury Records [cassette]- Today is August 12th and this thing is due for release Oct. 4th. Here's a safe bet: the Bosstones will get pretty big with this release. Personally, I've always felt they were accessible from any perspective, from ska fans to jocks to headbangers. But the reason why I think this album will do well, commercially, is because it's detectably softer and nicer than their other releases. It's rather disappointing considering how I felt these guys never quite hit their peak and they certainly are on their way down the mountain with this one. Sure, it's got hoarse vocals, good ska tunes, full horns, and the works, but it all seems so formula this time around. One of the more charming characteristics about the Bosstones was their unpredictability and accidental, yet attractive chaos. But you can sense the layout of this formula a mile away: a fast song to rile things up, a slower one about friendship, and way too many that try way too hard to be mainstream fodder. Sorry, kids, the Bosstones are too professional for their own good. If you want to find a band that really rocks, check out the Voodoo Glow Skulls.

Mill Valley Taters- "Stratfordized!!" c/o Highland Ave., Stratford, CT 06497 [cassette]- These guys would do well for themselves if they shipped this tape to movie production studio and not this zine. Why? Well, these songs are perfect for the

background music in movies. You know when a bad-ass guy is walking into a bar or some lonely fellow is driving his Camaro with some determination. No vocals, just mostly clean-guitar fueled music that ranges from country to football game cheers to others. I'm telling you, these guys could do well at the movies! No bullshit!

Mind Over Matter- "Security" Wreckage [12"]- These guys have been floating around the NYHC scene for years, but this is the 1st time I've heard them. Wow, this is surprisingly an extremely original sounding band that retains its HC edge. I really like the lyrics a lot which is a rarity these days. The sound is similar to Die 116, Orange 9mm in spots, but overall MOM are heavier and just a lot better. This record is just a nice surprise simply because I wasn't expecting anything. Of course, now you are expecting something, so it may not have the same effect. That's why these record reviews can sometimes suck. Too bad. Get this record!

Moistboyz- self-titled. Grand Royal [cassette]- I don't mind the Beastie Boys getting rich and putting out some fun, punk band (see the DFL review), but this is plain old stupid. 6 bad songs that unfortunately remind me not only of Ministry, but of Ministry with shitty ideas and crappy equipment while pretending to be punk or something. Go listen to old Quiet Riot or something, fuck this crap.

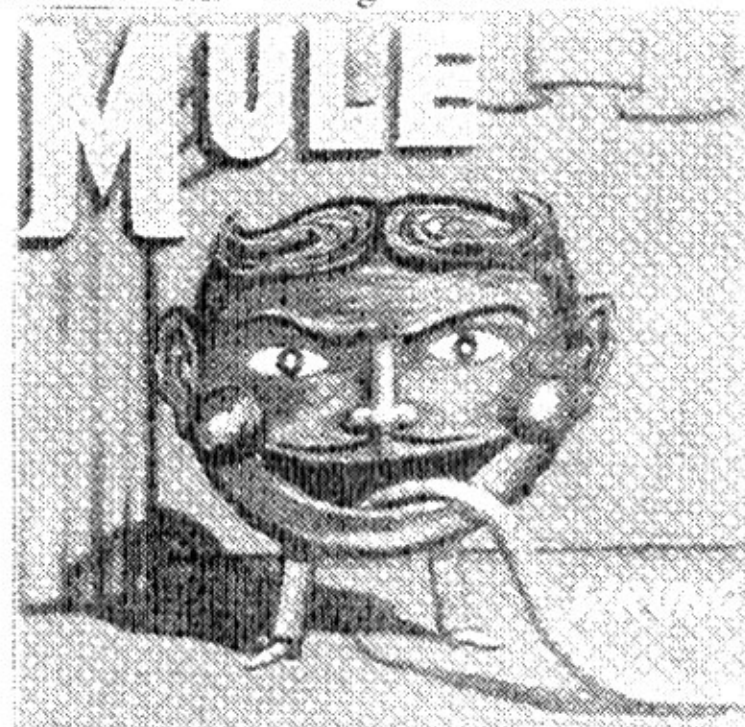
Moral Crux- "...And Nothing But The Truth" Vandal Children Records PO Box 260805 Hartford, CT 06026-0805 [cd]- As far as I know, this is the first cd Vandal Children has done, with a fairly big band, no less. The verdict? This is one damn fine release. Musically, Moral Crux fall in line with what you might expect: poppy, politically-emphasized punk rock. But when a band knows how to do it right (like these guys, Naked Aggression, etc.) the results can be tremendous. The sound quality is not all that special, but it doesn't seem to matter. You know this cd is going to be cheap \$5, so just go out and buy it. I'd like to see VCR use this format more often.

Morsel- "Noise Floor" Choke, Inc. 1376 W. Grand Chicago, IL 60622 [cd]- Well, I certainly have to hand it to Choke, Inc., because predictability is not one of their traits. Morsel is a female-vox led band that is a pretty kicking version of an Am Rep band with indie rock tendencies. While it's difficult for me to fully describe the wide range of sounds present here, it's easy for me to say that I'd see Morsel live in a second. Some songs are too weird for their own good, but if you, like myself, are looking for something different today, then this band should get a fair shake to rock you.

Mother Nature's Black Light Rainbow- "Demo" Union Hall Records (302) 477-0481 [cd]- Now that everyone has learned that cd's are just as cheap to make as tapes and vinyl, it seems as if anyone will put out a cd today. The first cd "demo" I've gotten, this band isn't bad as much as they are out of place in my scene. If I didn't have hundreds of punk/HC bands to listen to and admire, then maybe I'd know more about the indie versions of Pearl Jam/Stone Temple Pilots, but I imagine I'd say the same thing: good musicians plus good sound do not equal good music without good influences and good ideas.

Mousetrap- "Lover" Grass Records PO Box 800, Rockville Centre, NY 11570 [cd]- Disliking an album on which you are listed in the "thanks" list is an odd thing, but I'm gonna have to give it a shot. Guys, what happened? Patrick, where did those vox come from? Too much time in fucking Nebraska? Most of you will assume this now sucks, but let me say these guys are capable of playing better shit, so just remember that "Lover" is superior to most of the music out there, but I had placed this trio up higher than maybe I should have. Great lyrics, but the deviance and savagery in the past recordings seemed to have been replaced by wimpy sneekiness. Damn! Remember: power and speed are hard to beat! Listen to "Cerebral Revolver."

Mule- "Wrung" Quarterstick PO Box 25342, Chicago, IL 60625 [cd]- The Detroit boys are back, but not better than ever. These 4 songs didn't quite have the gritty, savage feel that was on their album. "Searchlight" is a good song, but PJ and Kevin don't convince me like I know they can. Still, it's not bad by any means, and if it was cheap, I'd get it. I will say that Mule does have their own sound, and I'd never confuse them with another band, so right there that separates them from 75% of the bands out there. Just wish "Wrung" was better.



Murphy's Law- "Murphy's Law/Back With A Bong" Profile Records [cd]- Though it'd be more fitting if Jimmy and the gang were dead, Profile has re-released their 1st 2 albums on one cd, complete with a cool fold-out cover and some nice liner notes with the band's history. It's funny listening to this because I never realized just how short these albums are, but I guess 12 songs went by a lot faster in 1986 than in 1994. What can I say? It's Murphy's Law, and in an age of fairy rock, 6 minute HC songs (an oxymoron if there ever was one), and bands/fans alike not knowing how to have fun, they couldn't be more needed! "Have some fun!!" Fuck yeah!! And if you're not into supporting Profile or feel you don't need a cd version of your vinyl, then at least spin the 1st album...you might know the words better than you think.



Naked Aggression- "Plastic World" Mighty 6607 Sunset Blvd., Los Angeles, CA 90028 [7"]- This is one of the punkest records to come around in a long time. If you were to summarize what political punk should be, this would be it, right down to the lyrics being oversimplified and even a bit naive in spots (I'm one to talk). You gotta love a chorus like "the rich are screwing us over!" repeated over and over again. Musically, they are downright addicting. You'll catch yourself humming those middle finger anthems in the shower, at work, in restaurants, and just about anywhere until you become completely possessed by words like "lie," "rich," and my favorite, "fuck." This kind of raw punk energy is needed more often than not. Go for it.

Navio Forge- Shadow Catcher PO Box 422957 San Francisco, CA 94142-2937 [12"]- It's too bad this band broke up so quickly. Live, these tunes must have been quite an experience. They sound like Heroin (a lot in my opinion) as well as Sinker and other post-punk, Ebullitionish sounding stuff. It's melodic and moving if you listen to it enough times. My favorite song is probably "Manufactured Images of Jesus Christ." Recommended, especially if you're into the Dischord, post-punk scene.

Navio Forge- Not sure of the availability of this jow, but it's a good idea to try some Cali distros for it. 6 songs, this 12" has some very emo, very jittery HC that sure spun me the right way. My favs were "Manufactured Images of Jesus Christ" and "Weaponizing," as they took the better musical elements of DC, threw in some needed aggression, and put some very well-written lyrics in. Very punk here, as it's sold for \$5, and while the overly-reductive lyrics could get tiring, it all works very well in the time here. Very impressive.

Neurosis- "Enemy of the Sun" Alternative Tentacles PO Box 419092, San Francisco, CA 94141 [cd]- Considering how Neurosis always seems to be named as the band most others want to tour with and also the fact that they sent me a cool t-shirt, I was expecting a full-on ear canal attack. But Neurosis isn't that simple. With over 70 minutes of noise on this, I'd say 15-20 minutes of it is what we'd normally consider music (you know, drums, bass, guitar...). What dominates "Enemy of the Sun" are the demonic, dark samples that precede each song. When paying too much attention, the samples bog the music down. But the more I play this, the better I appreciate how good it is as a complete unit when I'm trying to eat, type or read. "Cleanse" is too long, but the tribal beats didn't bother me at all. Thick, dark, brooding release from a band that is supposed to flat out dominate live.

Nevergreen- "Promotional Demo" c/o Mike Bassett 154 Ballard Dr., W. Hartford, CT 06119 [cassette]- Wow, for a demo recorded on a 4-track in a bathroom, this sure sounds great! This is a band

that I've personally seen grow since their 1st show, and while they started out sounding like utter shit at their 1st outing (no offense, guys), they progressed real fast and now, after not hearing their name for a while, I was sent this, their 1st demo. They seemed to have stuck to their own thing, which is great, and not play any form of bad CT HC, but instead have come out with 4 songs that are more punk in nature, yet kinda long and introspective. While I thought this band was going to be more Green Dayish, they've got more of a punky Jane's Addiction feel (that's a good thing, in this case). Hope they do well.

No Empathy- "They Want Whatever" Johann's Face Records PO Box 479-164 Chicago, IL 60647 [12"]- Hey it's that "Ben Weasel Don't Like It" band. Here they are with their 1st long-playing 12" record. They remind me mostly of Samiam with even some moments of Screeching Weasel and

Bollweevils. The recording isn't that great, but you'll get over it. A decent pop-punk record to add to your collection if you're a fan of that genre. What's with Chicago and Ramone wannabe punk bands, anyway? Pretty cool stuff.

NOFX- "Don't Call Me White" b/w "Punk Guy" Fat Wreck Chords PO Box 460144 San Francisco, CA 94146 [7"]- This is probably 2 songs from their upcoming record. Through the years, NOFX has not changed one bit. These 2 songs are typical NOFX tunes with speed and catchiness being the formula. That suits me fine because I love this style. If I were you, I'd wait for the full-length which is out now.

NOFX- "Punk in Drublic" Epitaph Records [cassette]- Everyone seems to be down on these guys as of late but you just got to give the props to NOFX. This is 18 of the most addicting, poppy, Cali punk songs around. Forget saying they copy everyone because, baby it's exactly the other way around. For years, these guys have been carving and honing their style of fast, sometimes goofy sometimes not, catchy as hell music. This is where bands like Propagandi, Pennywise, Lag Wagon, etc. got their style and sound. And right about now they're on the brink of MTV stardom. This will be the next band to go big in the great punk rock buyout of the 90's. Regardless, I love this and can't stop listening to the damn thing. That should give you enough to go on.

None Left Standing- "Laura" Rhetoric Records PO Box 82 Madison, WI 53701 [7"]- Lying somewhere between "post-punk" and "emo," NLS deliver a strong and emotional record with "Laura." I don't know a whole helluvalot about this band but I know I really like this as my introduction. "Breathe Life" is the standout in my opinion but all the songs are excellent. Looking for more from this band.

Oblivion- "Stop Thief" Johann's Face Records PO Box 479-164, Chicago, IL 60647 [cd]- Oblivion should, hopefully, be given a ton of respect for "Stop Thief" and I wouldn't be surprised to see them gain some decent popularity. Very tight, very driving, and very good as a band. You can just get the sense that these guys have their shit together. 17 (yeah!) songs in all, with #'s 11-17 being in a different vein (all old, extra tracks?). Melodic, poppy/punky hardcore with cool vocals. Good job!

Offspring- "Smash" Epitaph Records 6201 Sunset Blvd. suite 111 Hollywood, CA 90028 [cd]- Whether we appreciate it or whether we despise the idea, "Smash" is what rock'n'roll is all about. Throughout the years, rock'n'roll has been a rather simple yet still rebellious form of music that basically conveys the feelings of a generation in a struggling tone. Epitaph is still an independent label and the Offspring care more about preserving their world than they do about babes in cars. The Offspring have deviated far enough from the punk home and the general public have come close enough to the punk neighborhood to at least give a good band the proper credit it deserves for being a good rock'n'roll band. If the Offspring are the future of MTV, Top 40, and the Late Show, then I certainly am happy that rock'n'roll has returned from the drug trip it took in the 70's and the capitalist seminar it attended in the 80's. Of course, since "Smash" is in fact rock'n'roll, I must say that I can only like it as such. It can't touch punk and it can't hold a match to hardcore. Glad to see rock'n'roll is listenable again, but the underground still kicks its ass.



Offspring- "Smash" Fuck yeah!! Punk rock lives!! Had to buy this because their last record was just so rad. Offspring pick up right where they left off with "Ignition." Fast, in your face, middle finger-driven punk rock. Personally, I really appreciate Offspring because they are one of the few Cali punk bands that aren't copying NOFX or Bad Religion. Their singer can actually sing and they don't have that typical "West Beach" recording sound. But this could easily be mistaken as just faster paced hard rock to the virgin ear, which explains why they're on the soundtrack for that stupid movie "The Chase." The song "Smash" is my favorite. Makes me wanna go beat up Charlie Sheen.

One Ton Shotgun- "Disgruntled" 308 Forest, Middletown, RI 02842 [7"]- Cool cover picture with that crazy postal worker motif. Total DIY release from this RI band that, if my memory still works, has been at it for a while. Well, if they've been playing music this good since they started, then I guess I've been living under a rock (well, Hartford is close enough I guess). This slab has got some good shit on it, especially "Joey Bag of Donuts." HC flavors can be detected all over this, but it's pretty rockish, too. Real good job.

Opium Taylor- "Sun Foil" Caulfield Records 5701 Lincoln, NE 68510 [7"]- Having never heard of this band, little was expected, but this wasn't too bad, not too bad at all. OT is hard-edged college rock which almost scrapes by as HC but not quite. The vocals are melodic and original in an indescribable way. This no doubt belongs on a big label. Good musicianship rounds this out, making it remind me somewhat of Mousetrap. Overall, a worthwhile 7" if you see it around somewhere. I'd also really like to see these guys live sometime.

Orange 9mm- Revelation Records PO Box 5232 Huntington Beach, CA 92615 [12"]- Finished before it started, these guys already signed to Atlantic Records. For those of you who don't know, this band has the charismatic Chaka Malik from Burn, as well as Chris and Larry from Fountainhead (who just released an album on Doghouse). Those expecting anything like Burn or Fountainhead will probably be disappointed. Musically, Orange 9mm fall along the lines of NY post-core buddies Quicksand. However, they are slightly less catchy and instead of Walter's singing voice, you have Chaka's familiar vocal style. So is this thing or bad? Well, let's just say expectations can always ruin a band until you learn to accept the music for what it is. I'm glad I've been able to finally do just that here. Good release.

Outspoken- "The Current" New Age Records PO Box 5213 Huntington Beach, CA 92615 [7"]- Wow. This is really different from their LP. Slower and more "East Coast" sounding, if that makes any sense. "The Current" is an utterly haunting song. Sure, I admit I didn't like this at all when I first heard it, but it really grew on me. Cool stuff. When the hell are they gonna play CT?! I can't wait to tackle the singer and scream "revolt."

Overlook- "When Darkness Falls" 8 Bourdeaux Way, Fairport, NY 14450 [cassette]- Despite the fact that this demo got better as it played on, I'm still struggling with finding any truly positive words to put in this review. Slow, moshy, tough-guy HC that seems much more death metal than HC to me. But it wasn't the music that alienated me, it was the horrible vocals that sounded like a bad imitation of Satan speaking through a phone or something. I liked the other vocal parts sung by the other vocalist much better. I can't even say "not too bad" because it kinda was. Get a new singer and add some faster parts and then Overlook will get cookin'.

Pilot Car- Free Will Records 1650 Trenton St., Denver, CO 80220 [7"]- Hey, guys, cool packaging! I got #1,003 out of 1,005 (whew, just got one!) of this purple swirl vinyl, complete with a cool lyric booklet. Pilot Car seem like a young band with big promise. A good cross between DC vocals and Cali aggressiveness. Bands like PilotCar keep underground music alive and underground.

Piss Drunks- "Urine Toxicated" Lil Satan Records [7"]- I ignored the instructions on the inside of the 7" and played this record while I was sober. As I listened to this, I realized the instructions were validated since this is so bad no one sober would ever be into it. This 7" did little else but make me laugh. I guess that has its place somewhere but not in my record collection.

Pot Valiant- "Volar" Sunney Sindicut Records 915 L St. #C-166 Sacramento, CA 95814 [7"]- Spacey, spacey mood music that I can appreciate but not always get into. My limited description is kind of a moodier Velocity Girl with male vocals, I suppose. Since this still generally doesn't get me too excited these days, my review of it will undoubtedly be rather weak. Look, I can tell this is genuine and heartfelt, so if you like Velocity Girl or any of their ilk, go after this.

Prozac Memory- "Chisel Tone" b/w "Mapmaker" Faye Records PO Box 7332 Columbia, MO 65205 [7"]- This happens to be the 2nd release from Prozac Memory. It also happens to be better than the 1st one. Musically, they haven't really changed, they've just gotten better. This band is so easy to get into with their droning Jawbreaker-type rhythms and melodies. I just wish this was a 12" instead of a 7" because 2 songs are never enough. I hope a full-length is on the way. The best band I've heard from Missouri.

Puritan Hardcore- "Going Underground With..." PO Box 3431 Urbana, IL 61801 [cassette]- Gotta hand it to this band, they're playing some music I really haven't heard before. An industrial HC punk band playing music after drinking a case of Jolt, maybe? Though the sound quality is kinda shady, this band can still hold their own with their odd mix of pianos, explosions and screams. Not as messy as I'm making it seem, this tape is cool.

Quiver- "Miss Betty" Know Records PO Box 4830 Long Beach, CA 90804 [7"]- This record is (bluntly) LA noise punk as in older L7 or Sonic Youth. Pretty good but it doesn't get me too excited. Frankly, I found it boring. Just a straight ahead punk 7".

Rancid- "Radio, Radio, Radio" Fat Wreck Chords [7"]- Well, here is Rancid's 1st release since the Epitaph full-length. Once again, a good record from Fat. "Radio" has a got a catchy chorus. The songs just run right from where they left off on the 1st album. Rancid definitely have developed a subtle punk rock style; it's fast and catchy, yet they still don't sound like NOFX. A truly original, good band.

Rancid- "Radio, Radio, Radio"- Killer 7". Of course, 2 of the songs are off their latest album (although "Radio" is a bit different here), but Rancid simply rules. Fuckin' A, yeah!



Rancid- "Let's Go" Epitaph Records 6201 Sunset suite 111, Hollywood, CA 90028 [cd]- I love Rancid, but only really like this new album. Simply put, Rancid seems to have gotten caught up in the inevitable by being on Epitaph: "Let's Go" is too damn clean if you catch my drift. The vocals are too fucking loud and clear, and the guitars seem almost generic. Still, Rancid does put out 23(!) songs that are fast and punk in spirit, and there's no denying the attraction to singing along. Great band, great attitude, maybe this just needed to be recorded in a basement instead of some nice studio.

Refuse To Fall- "Stalemate" Drive PO Box 50512 Austin, TX 78763 [7"]- The last recording from this band, I sure wish they put more than 2 songs on this. "Pleasure" is too metal for me, and not even in the thrashy way. "Stalemate," on the other hand, rocks pretty damn well and reminds me of Verbal Assault. Really good musicianship at work here, captured with good sound. Good modern HC, though the emo lyrics could use a little more bite.

Resurrection- "I Refuse" New Age Records PO Box 5213 Huntington Beach, CA 92615 [cd]- I've never particularly liked Resurrection, but this cd sounded and looked so good that I just had to buy it. For \$10 you get the whole Resurrection family pack. It's got the new album, the 7", and a live set, complete with Rob Fish's scene speeches between songs. So what about the music? It's heavier than Nell Carter and will leave you pointing your finger at your head screaming those beautiful lines "I am not youth culture!" Amen.

Rollins Band- "Electro Convulsive Therapy" Imago Records [cd]- Though I doubt you'll be able to get your hands on this because it was made exclusively for Japan, this live cd should be snatched up if you ever do see it. The Rollins Band always was best live and this proves it, as they run through old and new material, stopping only occasionally. 40 minutes of music, including a cover of the Beastie Boys' "Gratitude." Oh yeah, it comes with a free rub-on tattoo. Better than Cracker Jacks.

Rollins Band- "Weight" Imago 152 W. 57th St., NYC, NY 10019 [cassette]- It's Rollins, so you either have had enough of his shit by now or you respect his self-contained, at-war-with-the-world stance. Well, say what you will about Hank the man, but Hank the band used to be really fucking good despite the lead singer's brain/muscle fusion that would distract from their good sounds. With that said, "Weight" kinda sucks ass. The music lacks the depressive angle it once had and relies too heavily upon Rollins himself to deliver the aggressiveness that the unit used to carry when bassist Weiss was in the band. Snore. Listen to old, live tapes, not this shit.

Sanity Assassins- PO Box 380152 E. Hartford, CT 06138-0512 [cassette]- CT's longest lasting band's newest offering, featuring new singer/drummer Mike who used to be in Out There. The Sanity Assassins keep on doing what they do best: playing fast punk rock. Though I could swear Mike sounds like a girl singing, I still like the vocals a lot as they have some good urgency about them. Good shit from a band that seems destined to remain trapped in CT.

Sense Field- "Killed For Less" Revelation Records - Yet another band I've heard plenty about yet never heard, until now. I guess this is Sense Field's 3rd album. To be perfectly honest, I'm surprised Revelation put this out, but then again, if they can put out an album of a washed up fat guy posing as Neil Young, anything is possible. Isn't there some guy from Reason To Believe (or maybe it was Season To Risk) in this band? My best description? Sense Field makes me think of ... well, let's say Pearl Jam played typical SxE HC back in '87. Through the years, they matured and fell in love with the beauty of life (as well as some special gals). They hooked up with their old buddy from Revelation who then put out their CD. Translation- a less blusey version of Pearl Jam.

The Showcase Showdown- "Chickens" 23 Pomeroy St. Allston, MA 02134 [7"]- Oh no, it's another record from the goofiest band in New England! With songs like "Hey, Hey, Hey" and "Sermon on the Fountain" how can you go wrong? Extremely heady sounding (whatever that means) punk rock. If it's real cheap, then pick it up and it might make you smile. However, this record doesn't quite attain the brilliance and political commentary that was so prominent on their 1st record.

Sinkhole- "Donkey" Ringing Ear Records 9 Maplecrest, Newmarket, NH 03857 [7"]- Sinkhole always delivers solid poppy, college-type punk, and they continue the saga with this 7". While not quite as good as the stuff on their CD, this record is still good if you are into this style. They always do the best covers and this time it's Eddie Money's "I Think I'm In Love."

Slant 6- "Soda Pop*Rip Off" Dischord Records [cassette]- Much better than the first 7" I heard from this trio as the vocals have a stronger bite and the songs seem to roll right along. Not designed to get you too excited (at least I certainly didn't feel my blood flow), but kinda catchy, slower, simple punk.

Slapshot- "Live at SO36" We Bite America PO Box 10172, Chicago, IL 60610-0172 [cd]- Slapshot live, playing old and new shit with pretty damn good sound. Funny thing is, I like these songs much better now than when they first came out. I wish more HC was this fast and furious nowadays. Choke actually sounds good on this.



Sleeper- "Splinter" Allied Recordings PO Box 460683 San Francisco, CA 94146 [7"]- I picked this up after seeing them open up for 108/Snapcase. They were awesome live but this 7" is a bit lackluster. The singing on this was mixed terribly, especially for such a professional looking record, and, unfortunately, it takes a lot away from great musicianship and good songwriting. I'd describe them as punkish, tight HC, a la Swiz. Go out and see them live, it's a much better experience.

Sluts For Hire- Hell Yeah Records PO Box 1975 Burbank, CA 91507 [7"]- Anthemic garage punk in the vein of Babes in Toyland, but not as heavy. A good time, beer drinkin' Flipside band if I ever saw one. Lyrics are goofy as expected. There's a song about Neil Young. Predictable, cheesy stuff from everyone's favorite novelty rock label, Hell Yeah.

Snapcase- "Lookinglasself" Victory Records PO Box 146546 Chicago, IL 60614 [12"]- Every year there's a band that takes over the HC world and becomes the shit. Last year it was Earth Crisis, this year it's Snapcase. I personally hated the Snapcase 7", but with a new singer and a new attitude this band gets my vote for most improved act of the year. While they bust it up with the best of 'em, Snapcase seemed to have added a dimension and a depth that wasn't present before. Their new-found maturity shows, especially on "Incarnation:" "it's time to live in a world worth living, a sense of hope, a sense of feeling, it's time to live again, Incarnation!" Breathing positive and realistic life back into HC. It's good but to call it "really original" would be quite a stretch indeed.

Spoke- "All We Need Of Hell" Allied Recordings, PO Box 46083 San Francisco, CA 94146 [cd]- This now-defunct Gainseville, FL band really shouldn't have called it quits, because I would have been very interested in where they would have gone with their sound. There's 45 minutes of music on this job, some of which can be painfully introspective and slow, yet the majority is Dischordish sound with Husker roots, so that's good. Spoke isn't a band that'll get you slamdancing and they make it tough to even nod your head, but they're like a faster, rawer Lungfish (newer material) with indie rock tendencies. Pretty good stuff.

Spore- "Giant" TAANG! Records PO Box 51 Auburndale, MA 02166 [cd]- Since this band has put out more music lately than is considered healthy, they always have me riding their seesaw, and this time I'm on the down end. Missing the ferocity of "Fear God," "Giant" gets bogged down in its own selectiveness. I mean, why put "Black Nail" and "Flesh Eater" last if they're way better than "Red To Green" or "Power Behind"? Spore can rock (I guess that's what they do), but their Am Repish

attack gets stunted often by misplaced vocals (both male and female). At the rate Spore generates sounds, it'll only be 3 months before something new will be out, so we'll see what that has to offer.

Steadfast- "Everyday Life" Youth Power Records PO box 3923 Manchester, CT 06045-3923 [7"]- This is the new release from this new CT band. Not bad, in that Big Mistake, Milk Toast, CT punker kinda way, but, overall, this is nothing special other than it's nice to see some CT band going to vinyl.

Still Life- "From Angry Heads With Skyward Eyes" Ebullition [2x12"]- 1st off, two twelve inches for \$7ppd is one hell of a deal if I do say so myself. But does the music deliver? And make this deal worthwhile? Hell yes!! Still Life (live and here) is powerful, passionate and emo to the core. Yes, I would say that it's "emo" but for the record, this band goes beyond the stereotypes usually associated with that title (in other words, they don't sing about their girlfriends). Come to think of it, they're aren't too many (if any) emo bands that do sing about such things. And come to think of more, what the fuck is "emo" anyway? Is it a term given to discredit a seemingly unpopular style of HC, much the way conservative right wingers used "politically correct?" Woah! Sorry about that, back to Still Life's new double album. This is just inspiring to me as a musician and fan of music. There's just one trick to playing this album. You can't just hear Still Life, you have to listen to them to get the full-bodied experience. As all the Tim Yoheads and Insaints-loving crusty punks cringe, I'll end this review. Fuck you!! This is real fuckin' music!

Stress Magnets- "Lindsey" b/w "Nendall Fell Asleep" Go Kart Records PO Box 20 Prince St. Station, NYC, NY 10012 [7"]- Imagine early Firehose with an English singer and some even funkier rhythm parts and you have my best description of this band. Personally, this wasn't too memorable, but I'm not you.

Struggle- Ebullition Records [12"]- Everyone says these guys are a Downcast rip-off, but I disagree. Sure it is political like the aforementioned, but overall the 2 bands are different. This record is definitely worth checking out for \$5. Struggle is basically ethically prominent, tight, moshy HC. Buy it you cheap fuck! Not much more to say than that.

The Subterraneans- Ratfish Records PO Box 1869 Cambridge, MA 02238 [7"]- What to say, what to say. Lifeless college mood rock which sounds like local boys China Pig. I'm sure it's honest and all, but I'm just not into it. Actually, I'm sleepy.

Sundial- "Libertine" Beggars Banquet Records [cd]- The English Urge Overkill? Well, maybe not, but the English do pretty much suck ass nowadays, so this mid-tempo softish rock with an occasional wah-wah on the guitar ain't so bad. The kind of music played between sets at an EMF show.

Third Age- "The Furthest West" PO Box 903 Little Compton, RI 02837 [7"]- I'm sorry, I just can't think of much of anything to say about this record. This is pretty good and pretty typical (go figure) moshy-type HC with run of the mill philosophical lyrics, and token fast and melodic parts. I guess I've just heard this formula used too many times before, my fault I guess.

Threadbare- "Ignition" b/w "Hoover" Watermark PO Box 28849 Philadelphia, PA 19151-0849 [7"]- The packaging of this record immediately gets your attention. I can't really describe it but it's a clever little concept with a thread. Wow!! Then the songs are named after two good bands. The music is metallic (and I mean metallic) SxE driven HC. It's been done before, but with packaging this good, who cares!

Total Chaos- "Pledge of Defiance" Epitaph Records 6201 Sunset Blvd., suite 111, Hollywood, CA 90026 [cd]- This band is an interesting thing. On the one hand, I'm tempted to say go buy old punk records instead of this 1994 stuff. But on the other hand, I know many people (myself included) who are thrilled to see a band sporting mohawks and yelling "fuck the system" to really fast songs today. So here's what I'm going to do: I say that you should not kill yourself to get this punk album, but try your hardest to see 'em live.

Trenchmouth- "Inside The Future" Skene! Records PO Box 4522 St. Paul, MN 55104 [12"]- OK. How should I start this review? Well, there's a big influence of NoMeansNo, a little bit of Mule, some lighter moments of Circus Lupus and there you have it. It is definitely original, but somehow it just doesn't move me really. Fans of NoMeansNo are well advised to pick this up. Not for me, though.

Tribes With Knives- "You May Safely Graze" Red Decibel Records 2217 Nicollet Ave S., Minneapolis, MN 55404 [cassette]- How the fuck can you put out Glazed Baby one minute and this crap the next? C'mon, Red Decibel!! Leave this "we're so alternative, can't you tell by our band name" type of bands to the majors.

Unbroken- "You Won't Be Back" New Age Records [7"]- I'm not going to say much about this except that it's extremely typical and it pretty much bored me. There are your given fast and mosh parts, acoustic intros, and the run of the mill SxE ideologies. Best recommended for the fanatical lover of typical New Age SxE records.

Undertow- "At Both Ends" Excursion PO Box 20224 Seattle, WA 98102 [cd]- Very professional looking and sounding album from Seattle's Undertow. It has that slick charismatic looking layout that immediately attracts you to the record. Of course, that doesn't mean much of anything if the music doesn't deliver, but, fortunately, it does here. There's a nice mix of old and new school sound here which should give these cats universal acceptance among HC dogs. The lyrics address a variety of topics which is a plus. The music is still heavy and all, so don't fret. Overall, this is just plain great. Look, there are only a few SxE moshy bands that stand out in my mind and this is definitely one of 'em. Seek and consume.

Universal Order Of Armageddon- Vermiform Records [7"]- I always know what to expect out of this band: fast, noisy, rhythmic punk with stops and Fugazi-type lyrics. It's alright, but I can't help but think that this is way overrated, however, they are pretty good live. A disappointment, but you'll probably buy it anyway because they wear tight pants or whatever is cool to wear at their shows these days.

Up To Here- Eating Blur Records PO Box 189445 Sacramento, CA 95818 [7"]- With their 2nd 7", Up To Here continue on their spirited punky HC route. Reminiscent of a minor league Seaweed, these guys put out 4 songs on blue slab that I dug indeed. Good energy, catchiness, and simpleness, coupled with honest lyrics. Hope they make out it East.

Why? Things Burn- "Pure Sin" Ton Records 6201 Sunset Blvd., Hollywood, CA 90028 [7"]- Well, first off, I like the name of this band a lot. The music is a different story. While this isn't all that bad at being your standard blues rock stuff trying to pass off as alternative, the major label packaging makes me suspicious. What can I say? I just don't like this at all. Why is the question, why did this get sent to us? No lyric sheet, either.

Why? Things Burn- "Symbols" Ton Records [cassette]- Why? Do You Suck So Bad? Ouch! That was a bit too harsh, but too funny to pass up. How about: Why? Are You Another LA Rock Band Trying Too Hard to Be Alternative? Why? Not Move to San Diego, it's Really "Hot" Now!

Withdrawal- "Everything Sucks" Majic Chef 212 Orchard Ave., Winchester, MO 63021 [cassette]- Total DIY release (like most demos) that really rocks in a hardcore punk fashion (unlike most demos). With the songs "Withdrawal" and "Rats" being the better ones, just about all these tunes capture the realistic punk spirit: these guys live in a shit hole of a town (near St. Louis), obviously have to deal with bullshit, and play some music that makes you believe they care what this world is coming to and they'll let you know what they think. Not your basic punk as in 4/4 timing and super-fast songs, but with a more progressive feel. Really good lyrics. These guys should tour with Rancid, more because of common experiences than musical likeness (though they're not far off). For a demo recorded on an 8-tape "with no instruction book," I can't help but call this great for a demo.

Zen Guerrilla- "Pull" b/w "Nine song" X-Ray PO Box 26269 Wilmington, DE 19899 [7"]- Yet another band I'm unfamiliar with. Here's the rundown: "Pull" sounds like a less talented, poppier version of Circus Lupus or maybe a harder edged version of PIL. "Nine Song" sounds like early Soundgarden and other early Seattle shit. This is perfect for "120 Minutes." Pretty good for what it is. No lyric sheet!

V.A.- "Land of Greed...World of Need" Watermark PO Box 28849 Philadelphia, PA 19151-0849 or Trustkill 23 Farm Edge Lane, Tinton Falls, NJ 07724 [cd]- Buy it. Buy many copies and give them to your friends. Buy them all and rule the world. Every other year or so a HC compilation comes out that captures energy, has a direction, and pumps out some great music. "Land of Greed..." does just that. This incredibly cheap cd (only \$9. or \$7 for vinyl) is a benefit for homeless organizations, and you find all sorts of information on the topic inside, including pieces written by the bands. Musically, the cd is a collection of great bands doing the Embrace LP. Some the bands involved are: Current, Undertow, Outspoken, Avail, Lifetime, Rancid, Function and 7 more names you know. With the exception of Ashes, all the bands rock hard. Excellent comp and congratulations to Josh and others for getting it out.



Current pic by Al BRV

Zero Hour- Spiral Records 3124 Sattuck Ave., Berkely, CA 94705 [7"]- Wow, what a pleasant surprise. Amid the stacks of shit 7" comes this one. A real band with real integrity and meaning. This is just fucking crazy, somewhere between metal, punk, and HC. Brilliant musicianship and intelligent lyrics make this absolutely the best thing I luckily got to review this issue. Stop what you're doing and write to Spiral and get this now! This record is awesome! What more can I say!? Buy the fucking thing! [added commentary...wow, this band must be good] It's rare when you hear something and completely connect with it right at the first listen. This record said and expressed everything (musically and lyrically) that I had going through my head. Outright, they don't sound like anyone I've heard. I just love this record. This wins the prize. Yes, this is the best release I reviewed for this issue. So now that I've instilled these monster expectations in you, go find this record and see for yourself. They need to play CT even if it's just for me.

V.A.- Current/Chino Horde File 13 Records PO Box 251304 Little Rock, Arkansas 72225 [7"]- Conceptually on paper, a good sounding 7", but...Current has never done much of anything for me and this instance is no different. They're not that typical but it was just uneventful. The Chino Horde side of this thing was a little better with their poppy, Dischordish sounding punk or maybe a more punk sounding Samiam or something. Both recordings are pretty bad which obviously doesn't help things. Ready for a cliché? Not too bad but not too good, either.

V.A.- Current/Chino Horde- Flat out, this is a good 7". Current delivers the best song here: an emo HC tune with a cool start and an OK groove. Chino Horde has 2 songs (one live on KXLU) with the melodic chords of "Silo" being the highlight. Good bands with some songs that seem to be alright, but certainly not in their Top 10 lists. On dark brown vinyl.

V.A.- "Collision With Tradition" Caffeine Disk PO Box 3451 New Haven, CT 06515 [cd]- At times this comp is great but at other times it makes no sense to me. There really is no theme except for an idealistic notion of this great "scene" around New Haven. Let me just take it track by track. The 1st 6 tunes are all decent metallic HC from locals, although if you're going to put 2 Jasta 14 songs on here, pick a better one than "Who's To Blame." Next is a good song from Quest Of The Moonbreed ("Acid, Sex, and Nicotine"), but an unlikely choice as a good representation of their all-around sound, besides Chin's not even in the band anymore. Next are 3 good songs from Endure, Faultline, and the Laurels (even though the Laurels aren't part of the "scene" at all because they're not a typical HC, punk or ska band). We then have our ska section with JC Superska and Spring Heeled Jack. These are 2 good bands but I don't know why 2 of their respective worst songs were put on here. Next is Men With No IQ's. Never heard them before this, but I like what I hear. Brutally Familiar: never much liked 'em so could care less either way (typical simplistic police protest song "Cops Suck"). Slipknot: why, why, why? They broke up years ago, and as far as I know, never released anything but that Revelation single in 1987 (not to mention they weren't even from CT). Thinner: a good song, much better on CD than the 7". Shiv: CT's version of the Melvins, noisy and pretty good (though they still need a decent singer). VMJ: this one reminds me of how good they were, and makes me wish they were still around. Big Mistake: they have much better songs than this, though it's still good. Blind Justice: as usual, cheesy image metal attempting to appeal to the HC mosh scene. Sorry I made this so long.



V.A.- "Collision With Tradition"- I'll be honest with you. I only heard this comp twice and I can't remember each song too well. Here's what I do remember. It's a real good idea since it's supposed to promote local bands. The packaging is very nice and the insert looks rad. Unfortunately, there were fucked up things with it as well. 1st, why are the Laurels and Slipknot on this? The Laurels are from Providence for chrissakes! And I'm not gonna mention their connection with Fernando. Ooops! And Slipknot were a one-time shitty band from before 1990! Why was it arranged so that there were 2 songs each by slow, moshy HC bands to start off the CD and the musical styles weren't mixed until the last few tracks? If VMJ weren't so good, I'd say something about them being dead for about 2 years now. Well, I'm starting to whine about a cool project that deserves credit which I shouldn't do, but it's my right. Hope more CT bands get stuff out, too. PS- best song on this, hands down, is the Big Mistake tune.

V.A.- "Suburban Voice Comp" Suburban Voice [7"]- SV always has cool 7"s with their zines and this one sounded interesting enough. This baby's got cuts from Sahdes Apart, Bombshell, and Doc Hopper. Well this definitely lives up to its concept as all 3 bands give you melodic, poppie sounding HC type stuff. Except, Doc Hopper does a John Mellencamp cover, "Pink Houses" or whatever it's called. Good 7" that comes free with a good zine.

V.A.- Face To Face/Horace Pinker Rhetoric Records PO Box 82 Madison, WI 53701 [7"]- Face To Face kick off this record with a fast Screeching Weaslesque tune, "Not Enough" which got me excited about hearing the rest of this slab. Then Horace Pinker check in with cheesy harmonies, good melody, and lyrics that I actually related to (a rarity these days). Cool! Then Face To Face finish it all up wit ha speedy number that while it isn't quite as good as the 1st song, still holds its own. A satisfying split 7".

V.A.- Chain To Thread/Bleed 14 Mulberry Dr., Holland, PA 18966 [7"]- The Bleed side of this is good in an Ebullition/Manumission way. The Chain To Thread is faster and more punk sounding but the Bleed song rocks harder even though both bands seem honest and sincere. A good release if you're into or curious about either of these bands.

V.A.- "Auto Body Experience" Trigon Records 6837 Hanna Ave. Canoga Park, CA 91303 [cd]- LA is one fucked up city. This comp has got 20 different bands from LA, and if I learned that any one of them was playing my town, I wouldn't go. Well, maybe I'd see Chickun and Scratch because Jon Wahl of Clawhammer is in it, but other than that these bands seem like backdrops in a nasty bar. The Paper Tulips, the Superkools, and God's Gift to God weren't bad, but that may be just because they were surrounded by utter shit. Good sound on this, and if that LA, garage, blues-progression sounding bands is your liking (why?), this is a good documentation. Not to go off or anything, but anytime bands listen to the Rolling Stones more than old Social Distortion or Bad Religion, than they do not qualify as punk at all. I'm glad I don't live in LA!

V.A.- Bob Evans/Alloy Skene! Records PO Box 4522 St. Paul, MN 55104 [7"]- I was psyched to hear this because I really like both bands. Bob Evans are at their usual greatness with an emotionally charged, rockin' tune. Extremely underrated band. This song sounds more like them live, a.k.a. a more raw sounding Jawbreaker with a better singer (yeah, I know, everything is starting to sound like Jawbreaker). Alloy holds their own with a song that actually reminds me of Mule of all bands, and Jawbox. Wish there were more than 2 songs but still a good record. Oh yeah, real slick layout, too! Oh yeah, a Mister Patrick West took the rad cover photo!



V.A.- Bob Evans/Alloy- 2 underrated bands that, unfortunately, put out 2 songs together that will keep them underrated when they should get more recognition. Well, that may be a bit strong, but neither one of these tunes took me over the hump like I expected them to. "Lawyer" is Bob Evans' best sounding recording yet, with Dave's vocals possessing a vitality not captured before, yet still the song never kicked into post-punk overdrive. Alloy as well sounds good, but not as tight as Bob Evans. Decent stuff, but, again, it won't leave your turntable smokin'. 4 songs and it'd be hot, but 2 is too few. Nice cover pic, though, Bob Evans!

V.A.- Outbroken/Groundwork Bloodlink Records PO Box 252 New Gretna, NJ 08224 [7"]- Bloodlink is such a fresh (ooh) and up & coming label. They are putting out the best bands' stuff right now. Conceptually, these two bands doing a split is nothing less than sweet. It's good but I was a little disappointed. Anyway, these two bands are sooo heavy that ... that ... I don't know, I just can't explain it; think of a freight train on your head! Yeah, that's cool! Pretty good overall, though.

V.A.- "Clusterfuck '94" Am Rep 2645 1st Ave. S., Minneapolis, MN 55408 [cd]- A sampler that I think was sold at shows during the Clusterfuck Tour that had Guzzard, Today Is The Day, and Chokebore; the new breed at Am Rep. 12 songs in all, with some songs coming from singles previously released. Guzzard comes across as the best sounding band here, but these bands need to be seen live to be appreciated. Instead of searching for many ep's and lp's, this might be worth your time.

V.A.- Bureau of the Glorious/Pivot Sunney Sindicat Records 915 L St., C-166, Sacramento, CA 957814 [7"]- Bureau of the Glorious= long name, good music in the direction of Drive Like Jehu or maybe Tar with the singer from Junction. Rhythmic and tight. Pivot= poppy, offbeat music which lacked energy, with samples from "Taxi Driver" (cool!). More than 2 songs would be nice. BOTG makes it semi-worthwhile. You decide.

V.A.- Dive/Opposition split demo, 11 Liberty St., Leominster, MA 01453 [cassette]- Grabbed this after hearing the Dive song on the Endless Fight comp. This is a great mix of fast and slow HC by both bands. But I have to say Dive wins the battle of better songs, as they have much more energy and feeling than Opposition. The Opposition songs just don't get me too excited, but this tape is still a good idea.

V.A.- "Pulled From The Wreckage" Grass Records PO Box 800, Rockville Centre, NY 11571 [cd]- Grass is slowly but surely getting some pretty good bands that, for some bizarre reason, haven't gotten the due they deserve. This cheap, long disc has got 16 songs by 8 bands that certainly can hold their own. With the exception of Edsel (what a disappointment that band has been after they 1st hit the scene back in '89 or so), these bands have got some good tunes and some distinctive sounds, all of which are really good quality. For me, Sunbrain, Braniac, and Mousetrap stood out. These bands aren't HC or punk, but they aren't indie rock, either, they're more like very aggressive deviations of rock driven by punk roots. Good listen.

V.A.- "Case Closed?" Snoop Records [cd]- Haven't we all grown tired of these tribute comps by now? Enough already! And to make matters worse, this comp is a bunch of Husker Du covers, an idea which has now been done 3 times! I'm waiting for more Husker tribute albums to eventually come out than Husker albums. Won't that be swell. Anyway, I'm not a huge Husker fan (not because I dislike the band but because I don't know their music well), but some of these songs do in fact sound pretty good. There are 23 tracks, so I'm not gonna run down all the bands on this, especially because most are European or German, and you and I don't know them. The bands we do know are SICK OF IT ALL, ALLOY, DI, and BIG DRILL CAR. For Husker fans only.

V.A.- Screeching Weasel/Born Against [split EP]- How could you not go for a split 7" release with these 2 (now defunct) great punk bands on it? Well, you probably already know that they swapped lyrics for each of the songs. While at times this thing is hilarious (to me anyway), it ends up another concept gone awry, sort of like that Endpoint covers 7". While Born Against is one of my favorite bands, this is not necessary, unless you love either of the bands like me (that was a nice little circle sentence). Go out and get "My Brain Hurts" and "9 Patriotic Hymns" if you're looking to find out what these 2 great bands were all about. Note: the overpriced CD has 2 extra tracks; a SW song about Chicago and a cover (by BA) of the Jefferson's hit theme song. Once again, I thought it was hilarious.

V.A.- "Tito Nikada Vise!" Intermusic Goe Delceva II 11080 Zemun/Beograd, YU [12"]- Well, this is a 16 song comp chronicalling the punk/HC scene in (what's the correct term these days?) "the former Yugoslavia." The bands range from heavy HC to poppy-punk and everything in between. Very cool and very interesting. Standouts are too numerous to mention since most of this is at least pretty good. Contains songs from Dead Ideas, Daydream, URGH!, Brainstorm, and others.

V.A.- Feeding The Fire/Spawn [get it from a distro] [7"]- European SxE HC at its best here with these 2 up and comers. Feeding The Fire (Netherlands) deliver 2 good, heavy songs with passion and energy, sometimes moshy, sometimes fast. Spawn (Germany) don't differ too much from FTF. Sounding much like Undertow with their 2 rockin' numbers. These may be the 1st 2 Euro SxE bands to go big here in the US. A slick layout rounds out the package, which will run you \$4 probably. I like it, and, yes, it's a cliché, but that doesn't change the fact.

V.A.- The Randums/Dead Tree Coolskin Records 1495 Wright St., Santa Rosa, CA [17"]- Randums equal old school punk that Tim Yohannon probably likes, with lyrics about partying and stealing your beer. Dead Tree equals funky punk in that same old school sounding vein which is equally uninspiring. They may mean well, but it ain't for me.

V.A.- "Catch of the Day" Union Hall Records PO Box 26269 Wilmington, DE 19899 [7"]- This is a split 7" from 2 DC pop-alterna rock bands. Shudder To Think and Unrest. The Shudder To Think side is not too bad in an annoying post-punk kinda way. The Unrest song is also not too bad in an equally annoying new-wave college rock kinda way. Perhaps there's an idea to this record that I'm missing, but I just don't see much of anything with this. Fans of either band might want to check this out.



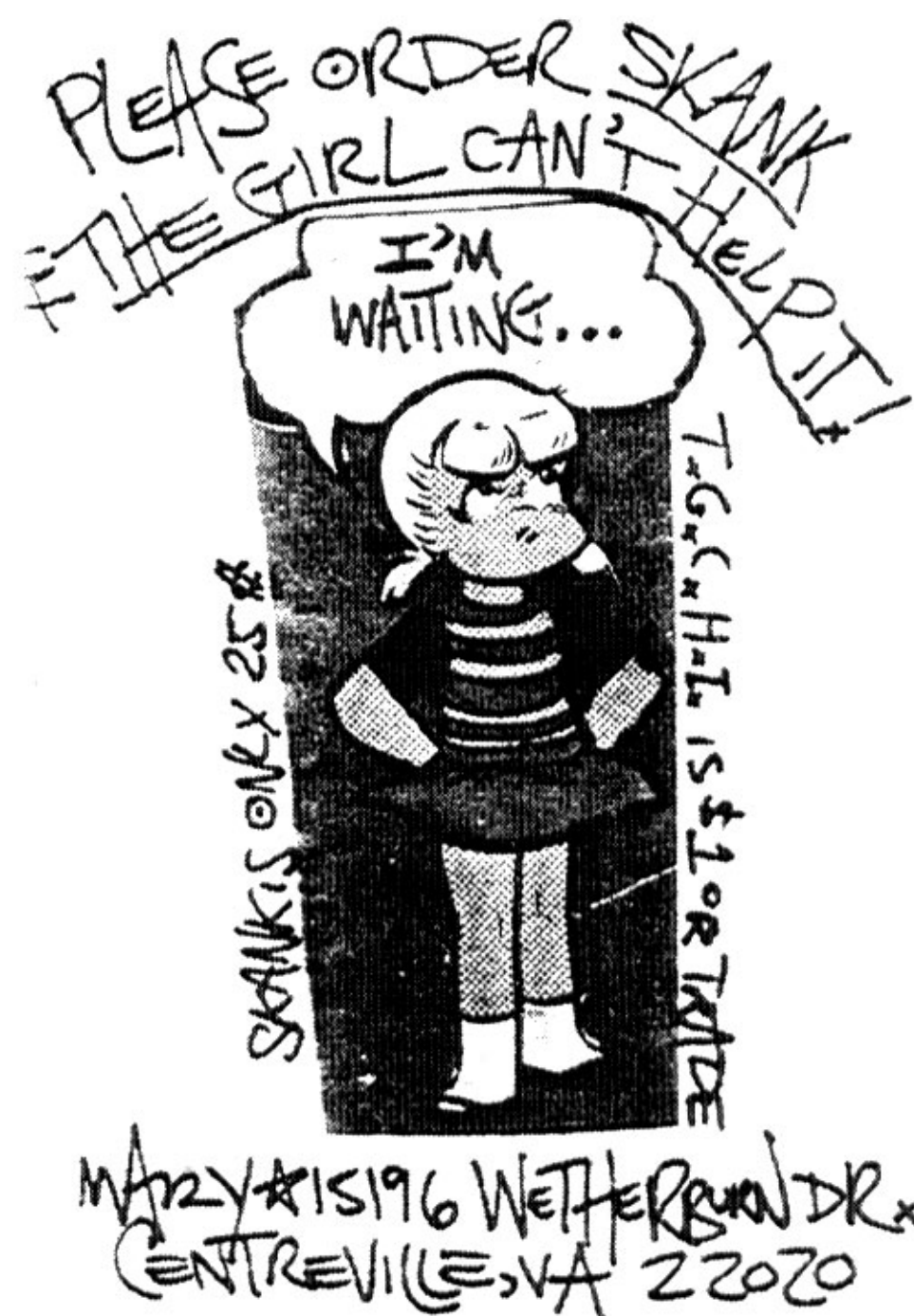
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Oops! Almost forgot the...

Voodoo Glow Skulls- "Who is, This is?!" Dr. Strange Records [see ad for address][cd]- This rocked me up the wazoo! Punk rock ska with powerful chords and incredible horns. Easily the most fun release I've heard in a year, I kept spinning it over and over until I knew the catchy songs by heart. This band is rolling with momentum, so you are strongly advised to get this to find out where they started from! Fun, powerful, and crazy: a great release.

I will



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I will

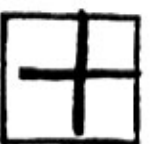
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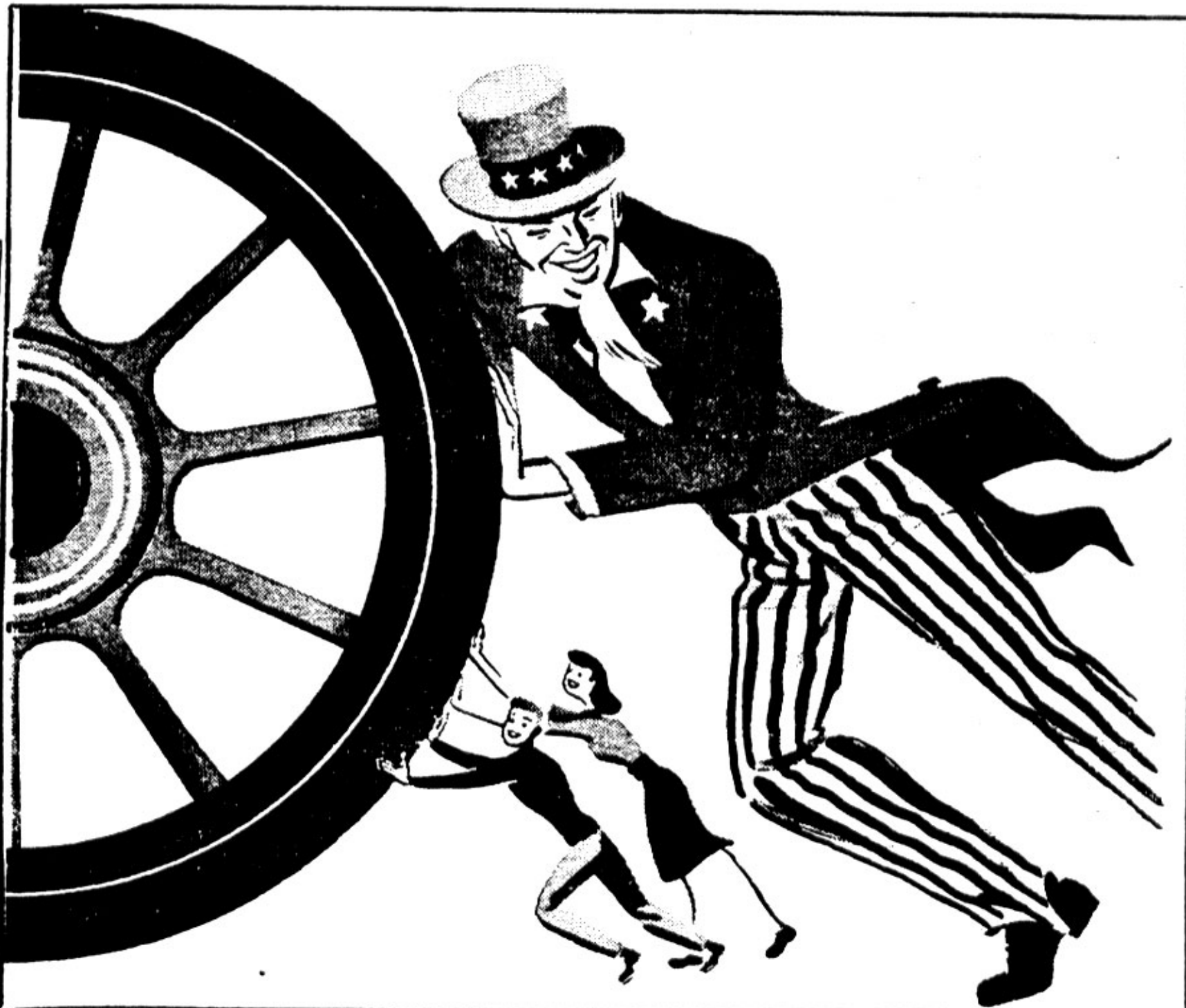
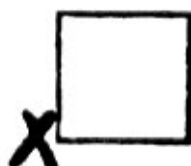
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